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ABSTRACT

These lessons were developed by participants in a 1986 Fulbright Group Project Abroad sponsored by the East Asia Resource Center at the Jackson School of International Studies, University of Washington. The lessons were developed cooperatively and are aimed at the middle school student. Lessons include: (1) "The Qin Dynasty" (Marte Peet); (2) "Confucius" (Marte Peet); (3) "Monkey Tales" (Elaine Magnusson); (4) "The Rooster's Horns" (Elaine Magnusson); (5) "Chinese Shadow Puppets" (Sam Hayes, Tarry Lindquist, Elaine Magnusson); (6) "What's in a Name" (Elaine Magnusson); (7) "Luo Xianda's Family, School, and Home" (Theresa Ralph); (8) "Constitutions Across the Sea" (Tarry Lindquist); (9) "Research Skills and Chinese Agriculture" (Tarry Lindquist); and (10) "Chinese Aquaculture" (Elaine Magnusson). Appendices offer pronunciation tips, weights and measures, and resources. (EH)

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CHINA MOSAIC:

Multidisciplinary Units for the Middle Grades

ED 420 604

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CHINA MOSAIC:
MULTIDISCIPLINARY UNITS FOR THE MIDDLE GRADES

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CHINA MOSAIC: MULTIDISCIPLINARY UNITS FOR THE MIDDLE GRADES

A NOTE TO TEACHERS

The authors of the lessons in China Mosaic are committed to the idea that students in American classrooms must learn about the rest of the world, and that upper elementary and middle school grades are ideal times to explore this world we live in. The teachers who wrote the lessons share an interest in China and a strong belief that information about other countries and cultures should be integrated into all subjects across the curriculum. These lessons show how it can be done, incorporating skills and knowledge taught not only in social studies and language arts but also in art, science and math. In this way, China can come alive for students, even when the curriculum does not officially include it as a topic.

These lessons were written by Sam Hayes, Tarry Lindquist, Elaine Magnusson, Marte Peet, and Theresa Ralph with additional suggestions and comments from Robert Blair, Barbara Guilfoil, Vincent Hagel, Roger Malfait, and Bonnie Whitman. They are the elementary and middle school teachers who participated in a 1986 Fulbright Group Project Abroad sponsored by the East Asia Resource Center, at the Jackson School of International Studies, University of Washington. Directors of the project were Professor Jack Dull, Director of the East Asia Center; Mary Hammond Bernson, Outreach Director of the Center; and Dru Gladney, an anthropologist.

Both in China and after their return, the group members worked as a team, sharing ideas and observations. All of them contributed to this book and to the success of the project. The teachers and their schools at the time of the project were: Robert Blair, McKnight Middle School, Renton; James Campbell, Hanford High School, Richland; David Carpentier, Marysville-Pilchuck High School, Marysville; Keith Forest, Decatur High School, Federal Way; Barbara Guilfoil, Lockwood Elementary School, Bothell; Vincent Hagel, Oak Harbor Middle School, Oak Harbor; Sam Hayes, Washington Middle School, Olympia; Tarry Lindquist, Lakeridge Elementary School, Mercer Island; Elaine Magnusson, Northshore Public Schools, Bothell; Roger Malfait, North Kitsap High School, Poulsbo; Richard Moulden, Chinook Middle School, Bellevue; Jack Parcell, Marysville Junior High School, Marysville; Marte Peet, Gause Intermediate School, Washougal; Theresa Ralph, Assumption School, Seattle; Bert Reese, Lynnwood High School, Lynnwood; Chuck Wade, Kent-Meridian High School, Kent; and Bonnie Whiteman, Kenroy Elementary School, East Wenatchee.

Our deepest gratitude is due to all the people who reviewed individual lessons, including Ding Xiang Warner, Warren Burton, Gina May, Jan Graves, and Larry Strickland. Many University of Washington faculty members contributed their expertise as well. Suzi Berard deserves special thanks; without her perseverance and dedication this book would not have reached its final form.

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CHINA MOSAIC:
MULTIDISCIPLINARY UNITS
FOR THE MIDDLE GRADES

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THE QIN DYNASTY

GRADE LEVEL: 3rd through 6th grade

TIME: 1-5 days; depending upon the number of activities

OBJECTIVES: The students will:

1. recognize the accomplishments of China's first emperor.
2. understand the importance of these accomplishments in the development of Chinese history.
3. utilize reading, art, and math skills to help them appreciate ancient accomplishments.

MATERIALS:

1. student reading on the Qin Dynasty
2. student worksheets and vocabulary sheets
3. Materials for the follow-up activities are listed under each activity.

TEACHER BACKGROUND:

Qin Shihuangdi is a good emperor to teach about if you choose just one. He is extremely important in Chinese history, although the Chinese have argued for well over 1,000 years about how to judge his deeds. In modern times, Chairman Mao labeled him bad but later revised his estimation to good. Nowadays students study him in history classes and are taught that the Great Wall is his greatest contribution to Chinese civilization.

Because of his recently excavated burial site, Qin Shihuangdi has received extensive coverage in the western press and students can find many articles about him. Some of his tomb figures can be seen in traveling exhibits.

DAY 1:

PROCEDURE:

1. Hand out the student reading on "The Qin Dynasty."

2. Instruct the students to make vocabulary cards of underlined and unfamiliar words.

3. With older students, point out that there are various ways of romanizing Chinese (writing it in our alphabet system.) As they learn about this dynasty they may encounter Qin or Ch'in and Qin Shihuangdi or Ch'in Shih Huang-ti. The literal translation of the title is "First Emperor of Chin."

STUDENT READING:

THE QIN DYNASTY
(221b.c. - 207b.c.)

THE EMPIRE BEGINS

The man who was to become China's first emperor was crowned king in 246 b.c. at the age of thirteen. Since he was too young to rule, a powerful chancellor, Lu Buwei, ruled until the king was 21 years old.

Through the use of spies and military might the king began to fulfill his dream of uniting the six separate kingdoms that made up China at this time into one empire. By the time he was 38 years old he had succeeded in creating a new kingdom ten times the size of the old one.

Since this was such a spectacular accomplishment the king decided he needed a new title. So the created the title First Sovereign Emperor of Qin, in Chinese, Qin Shihuangdi. It was from this emperor that China obtained its western name.

Although the Emperor Qin was well known for cruelty and hated by many of his subjects, many reforms he established lasted until the fall of the last dynasty in 1912.

ACCOMPLISHMENTS

STANDARDIZED WEIGHTS AND MEASURES

Before the Qin Dynasty, China was divided into many different kingdoms, each with its own language, writing, laws and measurements. To ensure that all kingdoms would be the same, the emperor standardized all systems of weights and measurements. He even standardized the axle widths of wagons, making transportation on rutted dirt roads easier. The laws for the whole empire were also made the same, as were the cruel punishments for disobedience.

LANGUAGE AND WRITING

Perhaps the most important accomplishment was the development of a single form of writing. Now the people from different parts of the empire could communicate even though they spoke different versions of the Chinese language.

Emperor Qin made these reforms not because he wanted everyone to be able to read and write but to ensure that his laws were obeyed. In fact, he hated teachers and ordered all books to be burned, except those on what he called "useful" subjects like farming, medicine and ancient history. He believed that uneducated people would not criticize his rule.

THE GREAT WALL

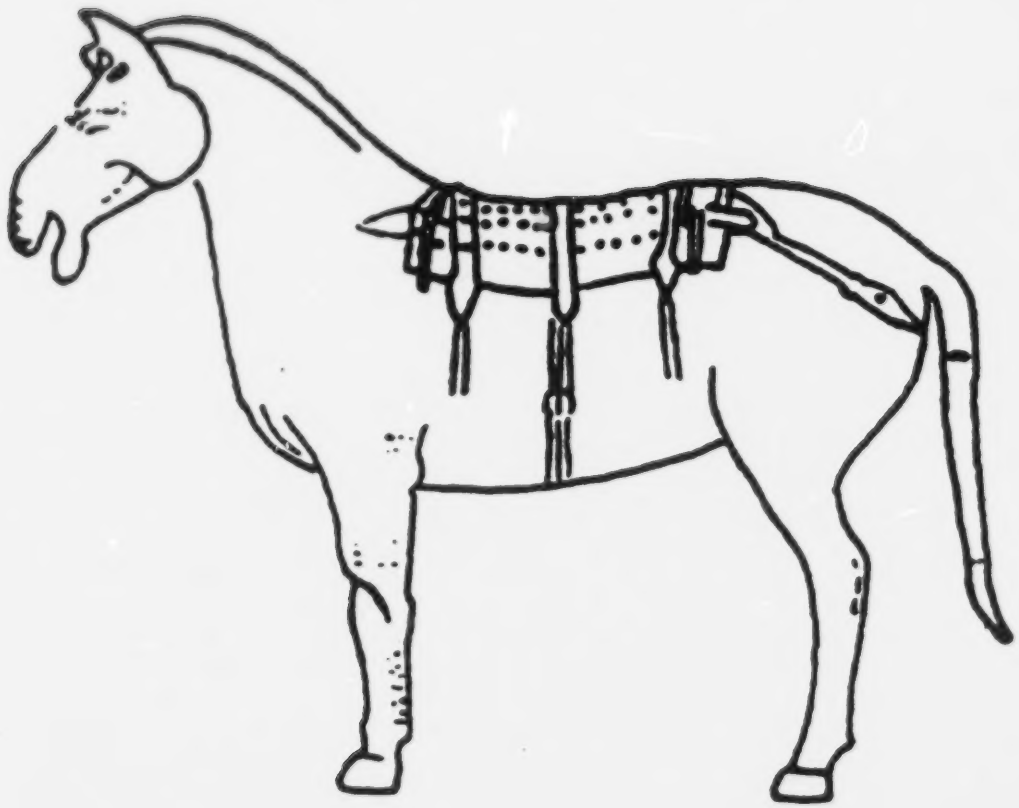
It was during Qin Shihuangdi's rule that the separate walls of many different kingdoms were joined together to create the Great Wall of China. The Great Wall stretched 1400 miles across north and northwest China. The wall was wide with watch towers built every 100 yards.

The Great Wall was built with forced labor. Some laborers were criminals but others were enemies of the Emperor and peasants taken from their land and forced to work. They worked in remote areas with little food or shelter, while one quarter of a million soldiers kept watch over them. Thousands died from starvation and exhaustion.

The Chinese say that every stone in the wall cost one human life. However, the wall protected China's northern frontier from the nomadic peoples, later called Tartars, who frequently came south to raid the Chinese settlements.

The original building which housed the warriors collapsed thousands of years ago crushing the soldiers inside. Today the archaeologists number these pieces and carefully reconstruct them into their original form. Sometimes this takes as long as two years. The completed warriors are then placed in their original position in the pit.

Qin Shihuangdi's tomb stands where the original capital was, a few miles from Xi'an, in the Yellow River basin. He was a cruel and heartless ruler but he left a monument that amazes all who come to view it. Some people even consider the army of terracotta warriors to be the eighth wonder of the world.



QIN SHIHUANGDI'S TOMB

It is not surprising that toward the end of his life the Emperor began to become fearful of being killed. He had a huge tomb and army built to protect him even after his death.

It is the Emperor's tomb that fascinates the modern world. Built by thousands of slaves, this tomb was to be the empire he expected to rule over after death. His actual tomb has not been excavated but early writings tell what might be inside.

> "The slaves dug underground chambers and painted replicas of the sun, moon, and stars. On the floor was a map of Qin's Empire. The Yangzi and Yellow Rivers were filled with liquid mercury. Simple machines made the rivers flow. Finally, mechanically triggered crossbows were set to shoot anyone who entered."

To the east of this tomb, for its protection, lies an army of lifesized clay soldiers. This army of terracotta soldiers was first discovered in 1974 by peasants digging for a well. Several different pits were dig and the archaeologists began to put the pieces of the army together.

In pit number one, 1,000 warriors and 24 horses have been excavated. It is estimated that the pit contains over 6,000 warriors and horses. The bronze swords carried by some of the soldiers are still sharp after being buried for over 2,000 years.

Pit number two contains about 1,000 warriors and 80 chariots pulled by 400 horses. Many are infantrymen and charioteers as well as archers and cavalrymen. The archers carry either longbows or crossbows. The cavalrymen are leading their saddled horses.

Pit number three is the smallest. It contains 68 warriors and one chariot with 4 horses. Archaeologists believe that this was the commander's headquarters.

The warriors range in size from about five feet to over six feet tall. They were made from shaped coils of clay, covered with a clay slip (clay wash), then baked and painted.

The basic warrior's head was made from several molds. Then the ears, facial features and hair were added on, giving each warrior a personality uniquely his. The neck was long and just slipped into the body of the warrior.

STUDENT WORKSHEET

VOCABULARY

Write each of the underlined words in the article on a vocabulary card. Look them up in the dictionary and write the correct definition on the vocabulary card. Make sure that the definition makes sense in the context of the sentence. Keep the cards to use in your writing.

COMPREHENSION QUESTIONS

1. How did China obtain its western name?

_____

2. How many years did Emperor Qin need to create his empire?

_____

3. Describe the accomplishments of the Qin Dynasty. Tell why they were important.

_____

_____

_____

_____

_____

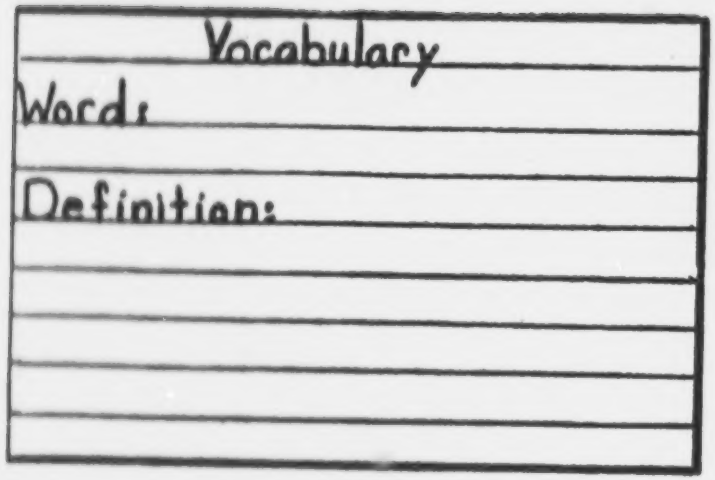
_____

_____

4. Many people are amazed by the terracotta warriors. Why do you think some people consider them the eighth wonder of the world?

_____

5. Some people consider the terracotta warriors to be the eighth wonder of the world. Become an explorer and search for the original seven wonders of the world. Make a list of the seven wonders of the world and where they are located. Explain why they are considered to be so important.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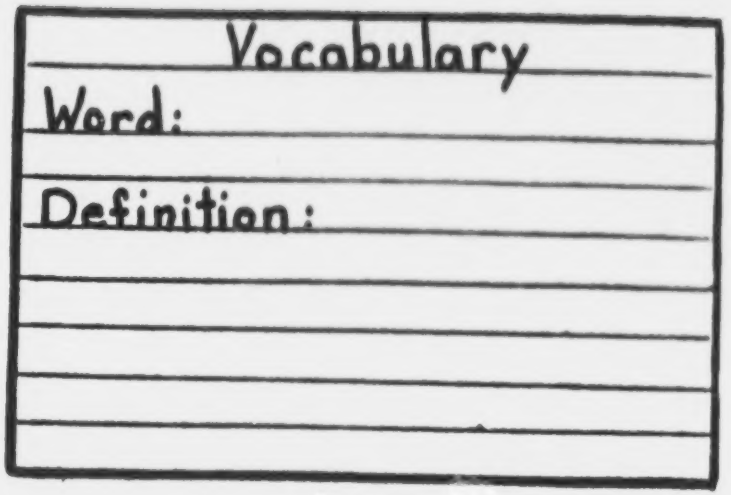
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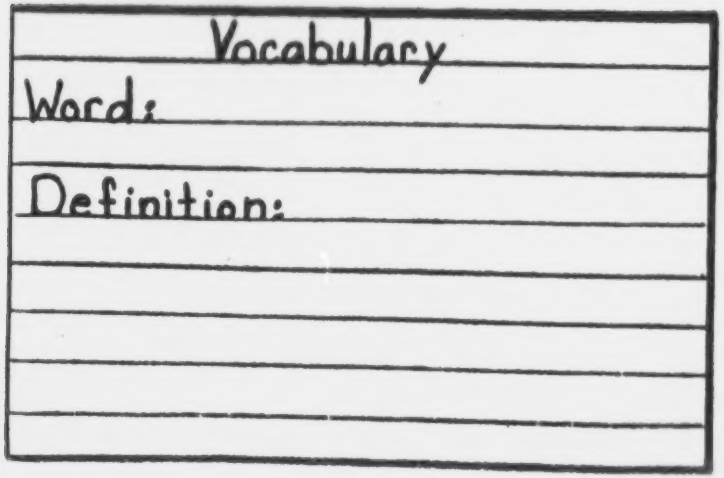
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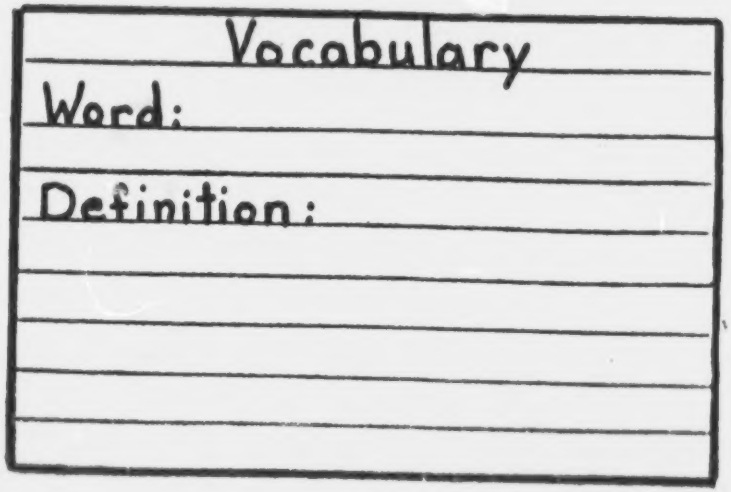

Vocabulary
Word:
Definition:

DAY TWO: SIMULATION OF TRADE

OBJECTIVES: The students will:

1. understand the importance of the standardization of weights and measurements.

MATERIALS:

1. trade cards

PROCEDURE:

1. Divide the students into six teams called kingdoms.
2. Each kingdom picks an item to trade.
3. The kingdoms then make up a name and amount for the weight or measurement of their item.
4. Explain that their task is to trade their item to another kingdom for that kingdom's trade item. Their trade must be fair, keeping in mind the measurement and weight as well as the value of the item.

   Kingdom A decides to trade a "ping" of wheat. Kingdom B wants to trade a "gilp" of silk. They must get together and decide how many "gilps" they will trade for a "ping" or vice versa.

   This is not a true simulation of the situation that existed during the Qin Empire and before. In reality the people from the different kingdoms would have been speaking different languages, further complicating the trade.
5. After the activity, discuss with the students the problems they encountered.

   a. What problems did you have?
   b. Were they solved? If so, how?
   c. How would you change the situation so that the trading would be easier?
   d. Do you feel that you received a fair trade? Why/Why not?

EXTENSION ACTIVITIES:

1. Repeat the activity using a standard system of weights and measurements such as American or European. Ask the students:

   a. How did the trading change?
   b. Was it easier to trade? Why/Why not?
   c. Imagine what problems would exist if every state in the United States had a different system of measurement.
   d. Do you know of any comparable situations between modern nations?

Animals	Fruits
Silk	Pottery
Wheat	Millet
Weapons	Cloth

DAY THREE: TERRACOTTA WARRIORS

OBJECTIVES: The students will:

1. gain an understanding of the size and scope of the terracotta army by creating a small replica of the archaeological dig.

MATERIALS:

1. paper doll pattern
2. large cardboard box and dirt (optional)
3. brown paper and toilet paper rolls
4. glue and scissors

PROCEDURE:

1. Each student colors and cuts out one or two warriors and pastes them to toilet paper rolls.
2. Stand the warriors in columns inside a large cardboard box lined with brown paper.
3. In the back of the box, mound dirt to simulate the unexcavated soldiers.
4. Have the students write a paragraph describing the tomb and its importance.
5. Ask the students to calculate how many warriors each of their warriors represents, i.e. if the class makes 60 warriors then each warrior represents 100 warriors in pit #1.

ALTERNATE ACTIVITY:

MATERIALS:

1. cut out paper dolls
2. box filled with dirt, sand, or small pieces of styrofoam

PROCEDURE:

1. Cut out some paper dolls. Then cut them into pieces and place them in a box of dirt.
2. The children dig for the pieces and number them as they find them.

3. They then reconstruct the pieces into a warrior.

ALTERNATE ACTIVITY:

MATERIALS:

1. overhead projector
2. paper doll pattern
3. colored felt tip markers
4. large sheet of paper

PROCEDURE:

1. Project a warrior on the overhead onto a large sheet of paper.
2. Have the students trace a large six foot tall warrior.
3. Color the warrior and post him outside the classroom door.

ALTERNATE ACTIVITY:

MATERIALS:

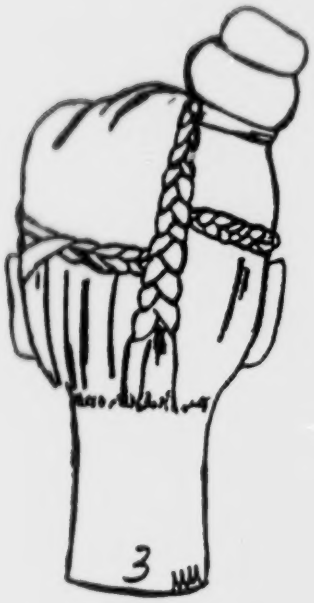
1. plain paper doll pattern

PROCEDURE:

1. Using the plain head and body have the students create their own warrior.
2. The students write a brief description of who this person is. What is his job in the army? How does he feel about his job and his country? What are his feelings about the emperor?

1
1
drawing by
Marilyn Melton
2
2

3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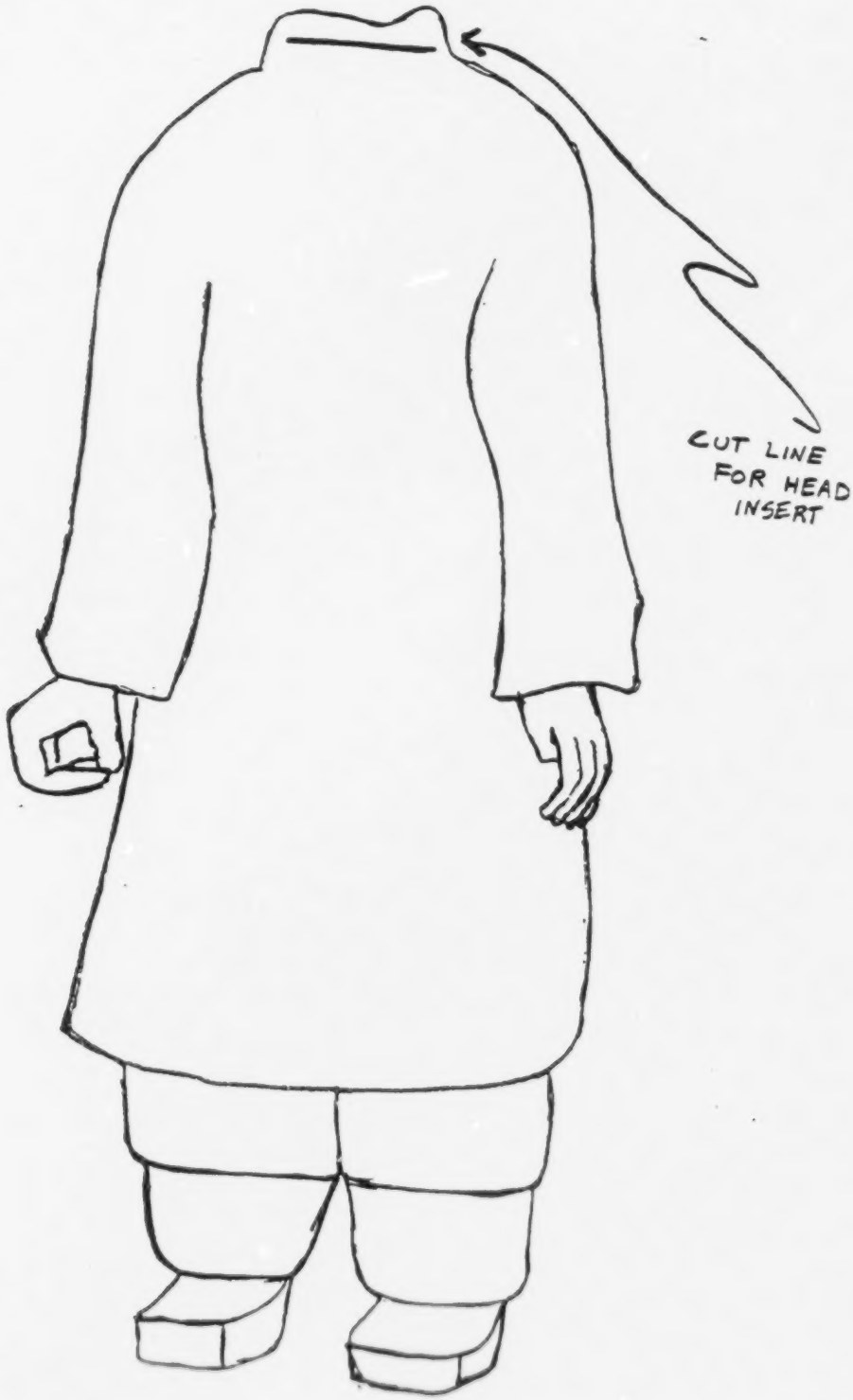
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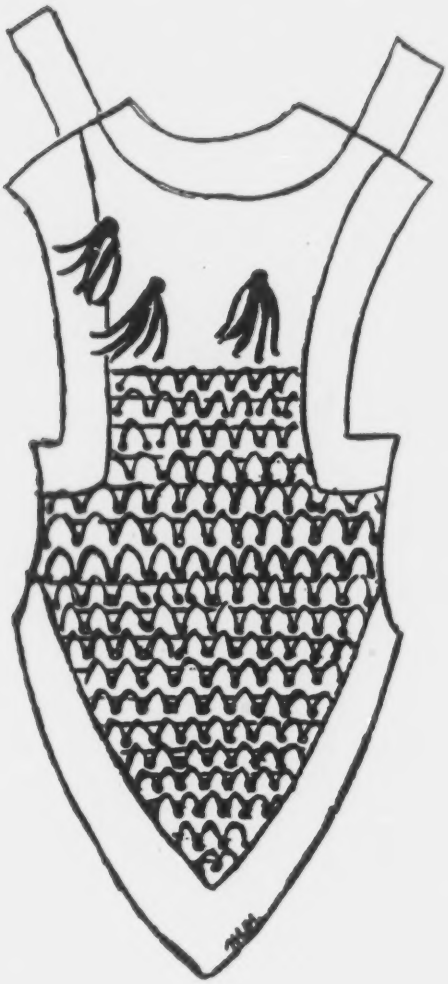

DAY FOUR: The Great Wall

OBJECTIVES: The students will:

1. recognize the size and scope of the construction of the Great Wall.
2. become acquainted with Chinese systems of measurement.

MATERIALS:

1. books or encyclopedias

PROCEDURE:

1. Find a chart of the Chinese system of measurements.* Note that the Chinese use the metric system for international trade. Traditional Chinese units of measurements are used for domestic transactions.
2. Calculate the length, height and width of the Great wall using Chinese measurements.
3. Calculate the above measurements of the Great Wall using the metric system.

ALTERNATE ACTIVITY:

MATERIALS:

1. The Great Wall by Leonard Everett Fisher.

PROCEDURE:

1. Make a diorama or model of the Great Wall using the book as a reference.
2. Label specific parts of the model with the appropriate Chinese characters.
3. Write a story about the construction of the Great Wall from the perspective of a particular character, such as a laborer, an advisor, a soldier, the Emperor, or a nomad outside the wall.

* see appendix

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TEACHER AND STUDENT RESOURCES:

1. Ancient China*, by G.W. Barrett. Essex, England: Longman House, 1969.

2. China. Alexandria, Virginia: Time-Life Books, 1986.

3. China: A History to 1949, by Valjean McLenighan. Chicago: Childrens Press, 1983.

4. The Underground Terracotta Army of Emperor Qin Shi Huang, edited by Fu Tianchou. Beijing, China: New World Press, 1983.

STUDENT RESOURCES:

1. The Ancient Chinese, by Lai Po Kan. Silver Burdett.

2. An Ancient Chinese Town edited by R.J. Unstead. Barnes and Noble, 1986.

3. The Great Wall, by Leonard Everett Fisher. New York: Macmillan, 1986.

MEDIA

1. The Heart of the Dragon, "Remembering."

*These books are available through "China Books & Periodicals", 2929 2nd St., San Francisco, CA 94110 or "China in the Classroom, The Center for Teaching about China", 2025 Eye St., N.W., Suite 715, Washington, D.C. 2006.

CONFUCIUS

GRADE LEVEL: 3rd through 6th grade

TIME: 2 forty-minute sessions

OBJECTIVES: The students will:

1. be introduced to China's greatest traditional philosopher.
2. find parallels between Confucian and Western sayings.
3. create original sayings about Western behavior.

MATERIALS:

1. student readings (masters included)

PROCEDURE:

1. Ask students what, if anything, they have heard about Confucius. Ask if they know any "Confucian sayings," either authentic or humorous. Point out that the influence of Confucius has been so enormous that people still quote his sayings now, almost 2500 years after his death.
2. Distribute copies of the student reading and ask students to read them and fill in the blanks at the end. Ask students to share their own sayings, identifying the Confucian saying theirs most resembles.
3. Ask students to identify differences and similarities between Confucian and Western ideal behavior, reminding them that people, past and present, are not perfect or ideal.
4. Ask them to identify sources of Western behavioral rules and customs, such as religious teachings, hygiene, or desire for status.
5. Have students create original sayings about Western ideal behavior and write them on the bottom of the worksheet.
6. Collect worksheets and share original sayings via discussions or bulletin boards.

STUDENT READING:

CONFUCIUS
(551-479 b.c.)

Confucius lived during the Zhou dynasty (1028 b.c. - 256 b.c.), called by historians "The Warring States Period." Civil war between parts of China was common. Confucius looked to China's past history as a time of happiness and peace. He believed, after studying ancient history, that the perfect society could again exist if people followed certain rules of conduct.

Confucius was not very famous during his lifetime. It was long after his death, during the Han dynasty (206 b.c.-220 a.d.), that Confucius became famous as a great teacher. His writings, in time, became an important part of the Chinese educational and governmental systems. His teaching also formed the basis of how an educated person lived in society.

Confucius believed that everyone must show good manners and behave properly, so he developed a long list of guidelines for proper conduct in every situation.

CONFUCIAN RULES

DRESS AND FOOD

Clothes must be dark; bright colors were for the uneducated. People must not eat or drink too much and the food must be prepared to perfection.

MEETING PEOPLE

The most important rule was "be polite," showing no anger or silliness. Bowing when greeting someone became an important way to show respect. The older and more important the person the deeper the bow. In the presence of the king one performed the "three kneelings and nine knockings," which means kneeling and bowing three times with each kneel.

FAMILY RULES

The guiding rule in a Confucian home was filial piety, showing respect to one's parents. Old age was a sign of wisdom and the most important member of the family was the oldest male. The second most important member was the oldest woman, if she was the mother of the oldest son. Everyone had a place in the family order and rules to govern their behavior. Children were expected to obey their father and to honor and serve him. If the children disobeyed their parents they would bring dishonor to the whole family.

WOMEN'S ROLE

The Confucian society was a man's world. When a woman married she went to live with her husband's family and that family became her new home. Her role was to obey her husband and raise his children. A Confucian rule said: "Women and people of low birth are very hard to deal with. If you are friendly with them they get out of hand, and if you keep them at a distance they resent it."

SUMMARY

Confucius' philosophy was taught generation after generation. His ideas became such a basic part of Chinese thinking that they were sometimes not even labeled as his. An example of their importance is the fact that all government officials until the beginning of this century had to pass a test about Confucius' writings.

China has been through great changes since the Revolution and Chinese leaders have attacked Confucius' ideas as wrong and old-fashioned. Although students nowadays do not study Confucius in school, many of his teachings live on as basic Chinese beliefs.

Although Confucius lived thousands of years ago, many of his sayings may sound familiar. See if you can find a Confucian version of "Mind your own business" and "The Golden Rule".

CONFUCIAN SAYINGS

"Attack the evil that is within yourself, not the evil that is in others."

"Never do to others what you would not like them to do to you."

"Always changing yourself to suit others keeps you from excellence."

"Set a good example, then ask others to follow it."

"Let the other man do his job without your interference."

"A man who thinks only of himself will make many enemies."

"Love your fellow man."

TO THE STUDENTS:

Read over the Confucian sayings. Think of western sayings that are similar to the ones above. Write your sayings on the lines below.

SAYING 1: _____

_____

_____

_____

SAYING 2: _____

_____

_____

_____

SAYING 3: _____

_____

_____

_____

REFERENCES:

1. Ancient China by G.W. Barrell. Essex, England: Longman House, 1969.

2. The Foolish Old Man Who Moved Mountains by Marie-Louise Gebhardt. New York: Friendship Press, 1969.

3. What Did Confucius Say by the East Asian Curriculum Project New York: East Asian Institute, Columbia University.

MONKEY TALES

GRADE LEVEL: 4th through 7th

TIME: 3 or more forty-five minute sessions

OBJECTIVE: Students will:

1. discover some aspects of Chinese traditional literature and culture.
2. recognize that animal stories are popular in many cultures.
3. make replicas of Chinese folk puppets.
4. dramatize "Monkey Tales."

MATERIALS:

1. teacher copy of "Monkey Subdues the White-Boned Demon"
2. for puppets: tag-board, crayons or paint, glue and trim, ruler or stick for each puppet

TEACHER BACKGROUND:

One of the best-known and most popular stories in China is Xi You Ji (Journey to the West or Pilgrimage to the West). This long novel was written by Wu Cheng'en (1500-1560), who based it upon folktales and Buddhist legends about a famous monk. He wrote it anonymously because it was not considered appropriate for a scholar to write folktales or use everyday language. The characters are mainly spirits, animals, and monsters, and their adventures are full of drama and humor.

Four main characters embark on the journey to the west. The first, Xuan Zang, is based on a monk who made the perilous trip from China to India in the seventh century to collect and study Buddhist scriptures. After staying in India for seventeen years, he returned to China to translate the scriptures. He is a kindly and sincere figure in the novel. The main character is actually Xuan Zang's disciple, Monkey. He is cunning, mischievous, fearless, irrepressible, and loyal. The second disciple is Pigsy. Pigsy is stupid and greedy and often finds himself the butt of jokes, but he is faithful in times of danger. The third disciple, Sandy, is a fallen god in donkey form. Although he looks ferocious, he does not play a major part in the adventures.

Over the centuries, chapters of the novel have been adapted for many kinds of performances, including for the Beijing (Peking) Opera. Beijing Opera is an art form which generally includes acrobatics, martial arts, and elaborate costumes, in addition to singing. Some of the most popular operas are based on stories about Monkey's antics. Audiences cheer and call out "hao!" (good) when Monkey does his flips and somersaults around the stage or twirls his giant staff like a baton.

During the years of the Cultural Revolution (1966-1976), when China was in a state of continuing revolution in all aspects of work, government, and culture, this novel and anything based on it were among the traditional artworks which were banned. Leading the censorship movement was Jiang Qing, the wife of Mao Zedong, who came to be regarded by many people as the "white-boned demon" of Journey to the West. With the relaxation of government controls in the last decade, Journey and many other traditionally popular stories have reappeared.

PROCEDURE:

1. Ask the students to list animals about which they know stories. List the characteristics of the animals as the students mention them. For instance:

Dog	loyal
Cat	independent
Fox	tricky
Donkey	stubborn
Pig	stupid
Monkey	clever

2. Tell the students that they will be studying a Chinese story with animals as the main characters. Ask them to try to figure out the characteristics of the animals in the story.

3. Read the story aloud or distribute copies to the class to read. Ask the students to respond to the following questions:

   a. Who are the main characters of this story? Which one is the hero?

   b. Describe each one, noting any differences or similarities to our image of these animals.

   c. What is the setting?

d. What is the underlying theme? Help students identify the theme of the difficulty of distinguishing good from evil.

4. In preparation for dramatizing the story, reread the story, asking the class to search for key lines and action sequences. Prepare cue cards to remind students of the sequences.

5. To enact the story as a puppet show, the students can create simple stick puppets like the folk art examples outlined in this unit. Show the examples to the class, pointing out that the figures were originally brightly colored.

6. Ask the students to create their own puppets on tag board. They will need to decide whether to make separate puppets for each face of the demon.

7. Cut out and color the heads.

8. Suggest trimming the heads with available materials such as sequins, old jewelry, tassels, and lace. The originals were embroidered on cloth.

9. Tape sticks or rulers to the back of the heads.

10. As a class, practice trying to make the puppets convey character. How would a puppet move as an attractive young women? How can Monkey show how quick and clever he is?

11. Let the students practice the play in small groups, using the cue cards but creating any necessary dialogue themselves.

12. Have each group perform the story for the class.

13. Discuss the performances, stressing the ways in which the various groups successfully conveyed various aspects of the story. Solicit comments about how the audience did or did not contribute to the performance.

14. Review the story with the following questions:

a. Did any elements of the story seem particularly Chinese?

b. Which elements were universal? (For older students, compare with Aesop's fables.)

c. Do you think this story really happened? Why or why not?

d. Why do you think Monkey stories are so popular in China?

e. What was your favorite part of the story?

EXTENSION ACTIVITIES:

1. Research other Monkey stories and read or dramatize them.

2. Create a puppet show based on the titles of some of the other chapters in Journey. Possibilities include:

   Monkey Defeats Yellow-Robed Monsters at Rippling Noon Cave

   Monkey Kills the Golden-Horned Kings at Flat Top Mountain

   Tiger, Deer and Goat Demons of Tarrycart are Defeated

   The Final Calamity Caused by the White Turtle

3. Create cartoons of "Monkey Subdues the White-Boned Demon" or other chapters. Using the cue cards, create one picture for each element of the original story.

4. Monkey has already been popular for four hundred years. Create a Monkey story that is set one hundred years in the future.

5. The Chinese commonly use historical figures to indirectly describe and comment on the behavior of modern individuals, such as Jiang Qing being a "white-boned demon." Create a class list of any cultural or historical figures we use the same way, such as Scrooge or Robin Hood.

STUDENT READING:

MONKEY SUBDUES THE WHITE-BONED DEMON
adapted by Hsu Kwang-jung and Pan Tsai-ying

Long ago, a monk started a journey toward the Western heaven on search of holy writings. He traveled with Monkey, Pigsy, and Sandy, who was a donkey.

One day, they arrived at White Tiger Mountain. They were hungry and tired. Monkey sensed danger and offered to look around and see if it was safe to stay there. Before he left, he drew a magic circle and told the others to stay inside it. "Don't speak to anyone or touch any food while I am gone," he said.

White Tiger Mountain was the home of White-Boned Demon. Hearing that the travelers had arrived, she decided to go down the mountain and capture them. She was delighted to find them resting under a tree and was about to spring on them, when golden rays shot out from the magic circle and barred the way.

Unable to enter the magic circle, the demon changed into a young woman and approached the three with a basket of steamed buns in her hand. Greedy Pigsy smelled the fragrant buns and raced out of the circle to greet the girl. "I'm going over to the temple to offer prayers," she said invitingly. Pigsy pulled the Monk and Sandy along to follow her.

Monkey returned, recognized the demon and killed her with one blow of his staff. It was only the demon's image, however, and the demon escaped in a wisp of cloud. The Monk was horrified and accused Monkey. "Look what you've done: you've committed a crime!"

The crafty demon now changed into an old woman. She screamed at Pigsy that whoever killed her daughter must pay the death penalty. The Monk, unable to tell good from evil, was deceived again.

Then, like a bolt from the blue, Monkey descended and with one blow killed the old woman. But the demon changed into mist and again escaped. "You wicked monkey," the Monk yelled. "How dare you kill like that!"

The demon next took the form of an old man and was about to deceive the Monk a third time when Monkey again saw through the disguise and raised his staff to strike. The old man called for help and the Monk stepped between him and Monkey. "You've killed a mother and daughter already. Do you dare to do it again?" The old man clutched at the soft-hearted monk, beat his breast and wailed until Monkey could

stand it no more. "You're a monster and I know it," he roared. With one blow he knocked the old man off the cliff.

Monkey was about to pursue the demon when a strip of yellow silk floated down on a cloud. On it was written: "Buddha is kind and will never tolerate any killing. If you keep Monkey with you, you will never get the scriptures." On reading this, the Monk dismissed Monkey and told him to return to his home on Flower and Fruit Mountain.

Pigsy and Sandy begged their master to let Monkey stay, but he would not listen. Reluctantly, Monkey bid farewell to the Monk: "Master, you must learn to differentiate good from evil. Take care!" Then, with one great somersault through the air, he returned to Flower and Fruit Mountain.

The Monk and his two remaining disciples continued their journey. They passed through a wood and arrived at a temple. Over the temple gate was a tablet which read: Temple of the Heavenly King. The three hurried in to ask for food and shelter for the night.

Entering the main hall, they knelt before the images and prayed for a safe and successful journey.

Suddenly the central image turned into the White-Boned Demon. "Stupid monk who can't tell true from false," she jeered. "Seize him!" In a flash the other images turned into minor demons. The Monk and Sandy were taken prisoner, but Pigsy found his way out.

Pigsy hurried to Flower and Fruit Mountain and begged Monkey to rescue their master. Monkey replied, "Oh, Master's so kind-hearted he'll persuade the demon to release him." Pigsy decided he would have to fight the demon alone and started back.

Actually, Monkey had been worrying about his master, so as soon as Pigsy left he mounted a cloud and headed straight for the demon's cave. On his way he changed himself into a likeness of Toad Fairy, the mother of the White-Boned Demon.

In the meantime Pigsy had been captured too. When Monkey in the form of the Toad Fairy arrived at the cave, he asked the Monk, "Where's your other friend?" The Monk replied, "He killed three people in one day, so at Buddha's will I dismissed him." At this the White-Boned Demon burst out laughing. "I tricked this simple-minded monk," she gloated, then in rapid turns assumed the forms of the girl, the old woman, and the old man for the Toad Fairy to see.

The Monk realized how foolish he had been and lamented: "Why did I send Monkey away!" Instantly there was a loud

voice: "Master, I'm here!" The Toad Fairy vanished in a twinkling and Monkey appeared, big as life.

Plucking out some hairs, Monkey turned them all into likenesses of himself. All lifted high their golden staffs and brought them down on the White-Boned Demon, who knew she was beaten and tried to flee.

Monkey, clever and brave, spewed out magic flames which reduced the demon to her true form, a white skeleton. All the other demons, large and small, were nothing but piles of bleached bones, too.

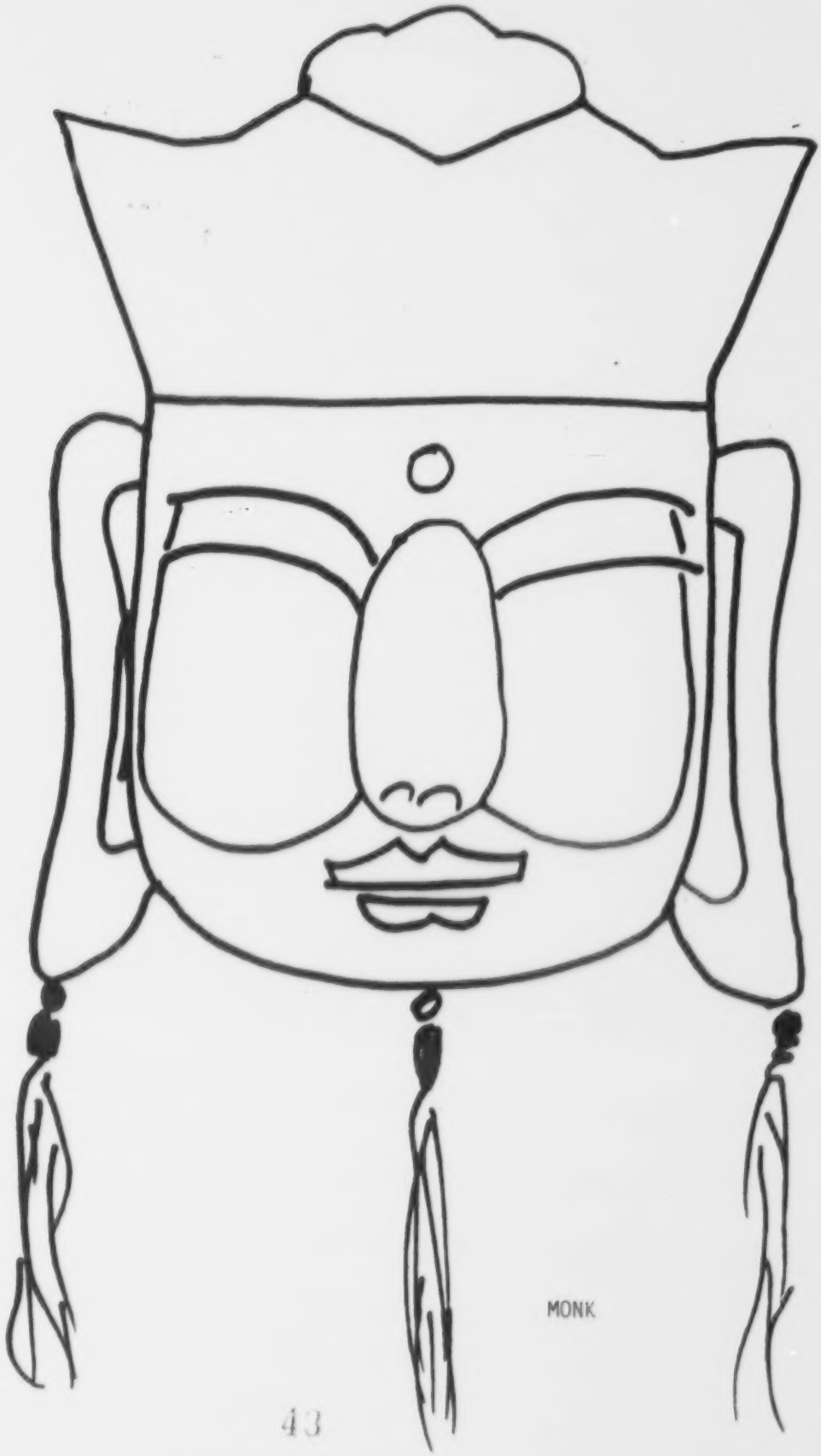
As the travelers continued their journey, Monkey warned his master: "There'll be more monsters on the way to the west. We'll have to be on guard." The Monk knew now and nodded his head. And so the four went on, ready to face any new dangers in their search for the holy writings.

REFERENCES:

1. Adventures of the Monkey King, adapted by Tang Cheng. Beijing: Foreign Languages Press, 1979. Based on the cartoon "Havoc in Heaven."

2. Favorite Children's Stories from China. Beijing: Foreign Languages Press, 1983. Chapter entitled "Pigsy Learns a Lesson."

3. Old Tales of China by Li Nianpei. Beijing: China Travel and Tourism Press, 1985.



MONK

MONKEY

PIGSY

DONKEY

THE ROOSTER'S HORNS

GRADE LEVEL: Upper elementary/middle school

TIME: 4 days

OBJECTIVES: The students will:

1. read a traditional Chinese folktale.
2. practice oral reading techniques.
3. develop imaginative listening skills.
4. grow in confidence and ability to work in a team.

MATERIALS:

1. copies of script run on half sheets of paper and fastened to tagboard
2. a chair or stool for each player

TEACHER BACKGROUND:

"The Rooster's Horns" is an example of a Chinese folk tale. A broad definition of folktales includes all oral prose narratives. The key elements of these stories are that they are orally passed down through the generations and are not in the form of poetry. They are generally set in some time period long ago, are not based on historical events, and are not really meant to be believed as historical or religious truths. Because they are oral, they usually exist in many different forms, although one version may ultimately be best known because someone recorded it in written form.

In the nineteenth century, people such as Jacob and Wilhelm Grimm recorded many European folktales. The pioneer in collecting Chinese folklore is Wolfram Eberhard, who collected and analyzed thousands of stories. Some of them, such as Cinderella or Yeh Shen, appear in both western and Chinese versions. The parallel Chinese story of Yeh Shen was first recorded during the Tang Dynasty (618 - 907 a.d.), while the earliest known western version of the Cinderella story is an Italian tale dating to 1634.

During the years of Civil War and the era of establishing a Communist government, the Communist leaders made extensive use of folklore to carry their messages to the largely illiterate masses of China. One story, "The Foolish Old Man Who Moved Mountains," concerned an old man who tried to dig up two mountains which were obstructing his

DONKEY

4. Return to the discussion of character and how it can be portrayed in Reader's Theater. Ask students to suggest ways to express character such as by means of upper body movement, facial expressions, timing, and expressive delivery including inflection and pitch.

5. Divide the class into groups of five and ask them to practice reading the script. Point out that each characterization of the animals may differ, and the variety enriches the production, but they should try to represent the story.

6. Bring the class together to discuss ways to present the story to each other, making it as dramatic as possible. Suggestions include:

   a. Focus: The narrators should look at the audience, and the animals should try to look at each other when they are talking to each other. While waiting for Dragon to return from heaven, Rooster should focus on a location above the audience and imagine Dragon there.

   b. Voices: Encourage variations in pitch, inflection, and loudness.

   c. Sound effects: If students can maintain the pace of the story, they might wish to add sound effects.

   d. Props: A simple pair of horns could be handed from Rooster to Dragon if it does not detract attention from the story itself.

7. Let the groups practice some more. Solicit a group of volunteers to read first, followed by the other groups. If possible, tape record the readings to allow the students to hear themselves and to add importance to their productions.

8. Discuss each performance, looking for highlights and particularly good aspects rather than stressing comparisons among groups. Ask students questions such as:

   a. How did the actors keep your attention?

   b. What did they do to make you believe they were that character?

EXTENSION ACTIVITIES:

1. Present the performances for other classes or for parents.

2. Research animal folktales or Aesop's fables, comparing and contrasting them with this story.

3. Research other Chinese folktales. Create scripts for them.

4. Rooster and Dragon are two characters from the Chinese zodiac. Find out what the other animals are and note the supposed personality traits of people who are born in the year of each animal.

5. Dragon can be the basis of wonderful art possibilities. Compare and illustrate the difference between Chinese and European dragons.

6. Have students write their own stories to explain some phenomenon such as those explained in folktales.

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1. China, a Book of Activities. Olympia, Washington: Superintendent of Public Instruction.

2. Five Articles by Chairman Mao by Mao Zedong. Beijing: People's Publishing House, 1967. (See the "Foolish Old Man" story.)

3. Folktales of China, edited by Wolfram Eberhard. Chicago: University of Chicago Press, 1965.

4. The Foolish Old Man Who Moved Mountains by Marie-Louise Gebhardt. New York: Friendship Press, 1969.

5. Reader's Theater: Story Dramatization in the Classroom by Shirlee Sloyer. National Council of Teachers of English, 1982.

6. The Rooster's Horns by Ed Young with Hilary Beckett. New York: William Collins and World Publishing Co. with UNICEF, 1978.

7. Yeh Shen: A Cinderella Story from China retold by Ai-Ling Louie. New York: Philomel Books, 1982.

STUDENT READING:

THE ROOSTER'S HORNS
Story by Ed Young and Hilary Beckett
Adapted for Reader's Theater by Janet B. Graves

Narrator I: At one time in history, not all the animals looked as they do now.

Dragon: The most beautiful sight on earth is Rooster with his horns. How splendid it would be if I could visit Heaven wearing Rooster's horns!

Worm: Done! I'll help you get them. Only you must do exactly as I tell you. You must first admire the rooster's comb.

Dragon: I'll do just as you say.

Narr. II: As Worm and Dragon are discussing their plan, Rooster comes up to join them. Dragon winks at Worm and says -

Dragon: How brilliant your comb is, Honorable Rooster! It is as wonderful as any ruby or diamond in the crown of our emperor!

Narr. I: Rooster is very flattered and bows deeply.

Rooster: Thank you, Noble Dragon.

Narr. II: And then Worm whispers to the Dragon...

Worm: Tell him how beautiful his tail feathers are in the sun.

Dragon: How fine your tail feathers are, Honorable Rooster. They are like banners in the royal procession!

Narr. I: Rooster sticks his head in the air and feels VERY proud.

Narr. II: Rooster struts and parades round and round. The kind words have gone to his head.

Narr. I: Then Worm turns to Dragon...

Worm: Now, you must tell him what you most admire!

Dragon: Your Horns! Your horns are superb, Honorable Rooster! Brilliant as a temple roof kissed by the sun!

Narr. II: Rooster struts proudly.

Dragon: Dear Rooster, may I try your horns on?

Rooster: Of course!

Narr. I: Rooster generously gives the horns to Dragon.

Dragon: Oh! Beloved Rooster, might I borrow them? I have been invited to Heaven for a visit, and I do so want to look my very best! Of course I shall mention that they are your horns! I shall tell everyone about your generosity!

Narr. II: The rooster begins to imagine his fame but is a little concerned.

Rooster: When shall I get them back?

Dragon: Never fear my DEAR friend, you shall have them back by sunrise!

Narr. I: Then Rooster turns to worm to ask a question...

Rooster: Can I trust Dragon?

Worm: Oh yes, yes! Every word he says it true! I swear that Dragon is as honest as I am.

Narr. II: Rooster is convinced...

Rooster: Noble Dragon, you may wear my horns! And we will look forward to hearing your stories about your visit to Heaven when you return.

Narr. I: Dragon puts on the elegant horns and Worm and Rooster watch Dragon soar into Heaven.

Narr. II: Worm slithers down into the Earth.

Narr. I: The next morning at Sunrise, Rooster eagerly awaits Dragon's return. Alas, Sundown arrives.

Narr. II: Rooster waits expectantly through several days and nights. Then suddenly Rooster catches a glimpse of a shadow against the sun!

Rooster: Ah! There you are, Dragon.

Narr. I: But in the next moment he knows it is not so. And sadly says...

Rooster: No, it is only a flicker of sunlight - or maybe the turn of a butterfly wing..

Narr. II: Each morning Rooster gets up just before sunrise and shouts to Heaven...

Rooster: Give me back my horns! Give me back my horns! Give me back my horns!

Narr. I: But Dragon never returns and today you can see Rooster at sunrise and hear him crowing for his horns.

Narr. II: And you might even catch sight of Worm, running away from Rooster, for Worm has been afraid of Rooster from that day to this.

Narr. I: But, if you should be so lucky to see Dragon... Ah! What a beautiful sight! His horns are as brilliant as a temple roof kissed by the sun.

CHINESE SHADOW PUPPETS

LEVEL: upper elementary and middle school

TIME: 4 to 8 class sessions

OBJECTIVES: The students will:

a. read a traditional Chinese story and analyze its key elements.

b. translate the story into a form suitable for a puppet performance.

c. make shadow puppets to illustrate the story.

d. put on a dramatic performance for other students.

MATERIALS:

1. copies of Three Precious Pearls either in story or script form (included)

2. transparencies of puppet patterns (included)

3. materials to make puppets: thin tag board, felt -tip marking pens, chopsticks (2 per puppet), scissors, hole punch, brads, laminating machine or clear contact paper

4. puppet stage, (or two chairs or two desks and a broomstick), a white sheet or cloth, 2 clamp-on reading lights with 100 watt bulbs. (As an alternative, use overhead projectors.)

TEACHER BACKGROUND:

According to legend, shadow theater originated in China in 121 b.c. when Wu Di, an emperor of the Han dynasty, was overwhelmed with grief at the death of his favorite concubine. A Taoist priest, wishing to ease the Emperor's grief, used a shadow to evoke a likeness of the woman. The Emperor was so taken with the moving image that he thought his love had come back to life.

Shadows exist in a magical world between reality and dreams, and in many cultures shadows have been a link with spirits of the dead or ritual cults. Shadow puppetry has existed in many parts of Asia, but it is in China that shadow play probably originated.

During the Song dynasty (960 - 1279 a.d.) shadow plays became popular. Traveling storytellers used shadows to

illustrate their tales of warfare, chivalry, romance or Buddhist legend. Plays were given in Court or private homes for special occasions. Performances were most welcomed in the women's quarters, for women were not allowed in theaters and shadow plays were their only glimpse of the entertainment enjoyed by men at the Opera.

A performing troupe usually consisted of puppeteers, blind musicians who played stringed instruments and bamboo flutes, singers and percussion musicians with a variety of drums, cymbals, and gongs. Musical accompaniment and sound effects highlighted the action of a play. A troupe traveling from village to village might be composed of a family whose different members doubled up in the roles.

The puppets were made of animal or fish skins, with donkey skin preferred for its durability. A master puppeteer might have over one hundred figures and a thousand interchangeable heads. Each puppet could have as many as ten pieces. They had many holes or slits, to allow light to pass through them, and were brightly colored, so the color would appear through the mulberry bark screen.

Shadow theater has traditionally been part entertainment, part instruction. The tales that have delighted viewers for centuries usually carried a message as well. This is the way in which the Communist government of China has used shadow theater to deliver modernization messages to people in rural areas.

DAY 1:

PROCEDURE:

1. Explain to the students that they will be working with a Chinese folktale. (Use background information from the Rooster's Horns unit.) Define the basic characteristics of a folktale.

2. Introduce the difficult vocabulary words in the story:

apprentice	jackal	precious
chiselled	li *	recede
crippling	mason	reverently
daunted	mill	seething
dazzling	myriad	shimmering
draught	oozing	souvenir
encounter	pearl	summon
glittering	pierce	task
hardship	phoenix	unicorn
inquire	plunge	vast

* 1/3 of a mile

3. Either read the story to the class or have students read it themselves.

4. Discuss the following questions:

   a. What is the plot of this story?

   b. What is the conflict?

   c. Folktales entertain us but also often teach us a lesson. What is the lesson or moral taught in Three Precious Pearls?

   d. Do you think this story is an effective way to make this point? Why or why not?

   e. Do you think this story sounds Chinese? Why or why not?

   f. Is the lesson taught in the story just Chinese or could it be universal?

   g. Can you think of other stories with the same message?

DAY 2:

PROCEDURE:

1. Ask students to list ways in which stories can be told or dramatized. They will probably list books, movies, plays, and television. If they don't mention puppets, add them to the list.

2. Ask students to list the elements a story must have to be effectively performed, such as an interesting plot.

3. Review the outline of the story: who, what, when, and where, and identify the conflict and theme.

4. Ask students to identify what aspects of the story might need to be changed to present it effectively as drama.

5. Explain that the class will present this story using an ancient method, shadow puppets. Shadow puppets have been popular in China for almost 2,000 years. Use data from the teacher background as is appropriate to the class.

6. Ask students what additional challenges they will face in using this format. For example, the audience will not see facial expressions, and the range of movement is limited.

7. Ask how they can compensate for these handicaps, such as by making voices convey great emotion, or by using music and sound effects.

8. Display transparencies of shadow puppets or actual puppets if you have access to some. Explain that traditional puppets are colored figures cut of parchment made from donkey, sheep, goat, water, buffalo, pig or even fish skins. The figures are carved and painted.

   The puppet is controlled by stiff wires, a body wire attached at the neck and one wire on each hand. Figures are usually jointed at the wrist, elbow, shoulder, hip and knee. Joints overlap and are joined by a knot of string. The head is separate and fit into a collar at the neck so that heads can be interchanged to create different characters or even be made to fly off dramatically at the high point of a sword fight.

   Adapting to current materials, shadow puppets that are now made in China are made of a synthetic material similar to acetate. This eliminates the need for intricate cutting to create designs on the figures. Lines can be made simply by drawing rather than cutting away the parchment.

DAY 3:

PROCEDURE:

1. With younger students, divide the class into groups of six.

2. Hand out the scripts and ask students to choose their parts.

3. Practice reading the script as a choral reading, with all the unicorns reading simultaneously, etc.

4. With older students, divide the class into groups of six.

5. Hand out the complete story and ask each group to write its own script, keeping in mind the dramatic elements discussed the previous day.

DAY 4:

PROCEDURE:

1. Either using the patterns in this unit or working free hand, have students outline their puppets on lightweight tag board. Point out that joints will need to overlap and be rounded.

2. Color the drawings, reminding students that bright colors and cut-out areas increase the impact of the shadows.

3. Either laminate the pieces or reinforce them with clear contact paper. (Laminating increases the strength and transparency of the puppets.)

4. Cut out the pieces with scissors.

5. Join the pieces with brads.

6. Attach two chopsticks to each puppet with clear tape, using one as the primary support and one to move the most important piece. Remind students that puppeteers served long apprenticeships before they could manipulate more than two wires.

7. Students who finish first can assist with the stage. Use a puppet stage, a box frame, or simply place a broomstick across two pieces of furniture. Cover the opening with a white cloth. Using lights or an overhead projector, project the light toward the screen from 4 to 6" behind it. For clarity, the puppets should be held very close to the screen. In China, screens were slanted toward the audience with the puppets resting on them.

DAY 5:

PROCEDURE:

1. Ask groups to rehearse their plays, taking turns using the stage. Remind them to explore ways to heighten the drama, such as through exaggerated movement and voice pitch and tone.

2. With older students and/or a longer unit, add special effects. Possibilities include sound effects and music. To enable students to focus on the separate aspects of drama, they could tape their lines in advance and concentrate on moving their puppets during the performance. To reinforce the collaborative nature of drama, one group could narrate while another moves the puppets. Using

overhead projectors for light sources opens up the possibility of creating scenery on transparencies.

DAY 6:

PROCEDURE:

1. Invite another class or parents and perform the plays. Consider presenting an introduction.

EXTENSION ACTIVITIES:

1. Retell the story of Three Precious Pearls in a modern American setting, changing the characters to fit the setting.

REFERENCES:

1. The Rooster's Horns by Ed Young and Hilary Beckett. Boston: Collins & World, 1978.

2. Shadow Puppets by Olive Blackham. New York: Harper & Brothers Publishers, 1960.

3. Toys and Tales from Grandmother's Attic by Edie Kraska. Boston: Houghton Mifflin Co. and the Boston Children's Museum, 1979.

THREE PRECIOUS PEARLS

Complete Story

Once upon a time, there was an old stone cutter who lived on a mountain. He could shape stones into beautiful objects and could make mills, rollers, tables and benches of stone. Because of his superb skills, everybody had a great respect for him.

The old mason wanted to train an apprentice. But before he would accept a boy as his apprentice, he asked the boy to do something for him. Many boys who came to ask for the job went away as soon as they heard the mere mention of the task.

But one day a boy named Shi Wa arrived to ask the old stone cutter to become his apprentice.

The old mason said, "You must first do a task for me. When you have finished it I'll take you as my apprentice."

Shi Wa replied: "I'll do it without fail."

The mason said smilingly, "When it is raining, or windy or the weather is too hot, I can barely cut my stones up here on this mountain. I need a magic pearl that can keep off the rain, a pearl that can shelter me from the wind and one that can keep the hot weather in check. If you can find these three precious magic pearls, I'll take you as my apprentice."

Shi Wa thought for a while, then he said: "Master, could you tell me where to find the pearls?"

The old stone cutter laughed heartily and said: "You are not daunted by it. Go south for one thousand li where there is a vast stretch of pine trees. In the pine trees lives a wise old man who knows everything. You can ask him. The problem is that it is a long journey. You will need to climb the mountain and cross the sea and you'll encounter jackals, wolves, tigers and leopards. Aren't you afraid of them?"

Shi Wa replied: "So long as I can find these precious pearls, I am afraid of nothing."

Shi Wa departed on his journey. He went on and on until he came to a great roaring river white with waves and foam. "How can I cross the river?" Shi Wa wondered.

Suddenly he saw a giant golden dragon oozing from the seething waves. Shi Wa hastily called out: "Golden dragon,

could you carry me across the river? I am going to see the wise old man."

"If you want to see the wise old man, you will encounter some difficulties. I'll carry you across the river!"

After the golden dragon carried Shi Wa across the river, Shi Wa said, "Golden dragon, thank you for your help."

The golden dragon replied, "Don't mention it. I'll ask you to do a favour for me. If you meet the wise old man, could you ask him when I will be able to summon the wind and rain in the sky?"

"Certainly. I'll inquire about it for you." Shi Wa readily promised.

Shi Wa continued on his way until he came to a towering mountain with no slopes.

He thought, "How can I climb over this mountain?"

All of a sudden, Shi Wa heard a rush of wings and saw a big phoenix fly towards him from the mountaintop.

Shi Wa shouted to the bird, "Phoenix, could you carry me across the mountain? I am going to the wise old man."

The phoenix replied: "If you want to see the wise old man, it means that you will encounter some awkwardness. I'll carry you across the mountain."

Shi Wa climbed on the back of the phoenix and the phoenix spread its wings and flew over the mountain.

Shi Wa said, "Phoenix, thank you for your help."

"Not at all. I want you to ask the wise old man a question for me. When will I be able to mount the clouds and ride the mist?" the Phoenix asked.

Shi Wa said: "All right. I will inquire about it for you."

Shi Wa continued on his way until he saw a sea of fire before him. The flames lit up the sky.

"How can I plunge into a sea of flames?" Shi Wa worried.

Suddenly, a unicorn came out of the flames and Shi Wa shouted at once, "Unicorn, could you carry me over the sea of flames? I want to see the wise old man."

The unicorn said, "If you want to see the wise old man, it means that you will encounter some problems. I'll help you!"

Shi Wa mounted the unicorn and they rushed through the sea of flames.

Shi Wa said, "Thank you for your help."

The unicorn replied, "Not at all. You must ask the wise old man a question for me. Why can I only rush into the sea of flames but cannot walk on the road?"

"Of course. I'll inquire about it for you," Shi Wa quickly promised.

Shi Wa continued to go south. His shoes were worn into holes and his feet were blistered from the rubbing. Yet, he went farther southwards day and night until he finished one thousand li at last. There, indeed, he found a vast stretch of pine trees before him. The breezes were blowing, flowers were blossoming and birds were merrily singing on the trees. It was really a nice place for the wise old man to live.

Shi Wa stayed in the forest for three days, but he didn't see anyone. Where was the wise old man? Then Shi Wa sat under a big pine tree to think. He suddenly noticed an old man with a beard coming towards him. Shi Wa quickly stood up and reverently and respectfully asked, "Excuse me, is there an old wise man here? Do you know where he is?"

The old man laughed heartily and said: "I am the only old man here. What can I do for you?"

Shi Wa was glad and said: "I have something difficult to ask you."

The wise old man said: "Wait! You can only ask three questions. One more question is too many. You should think over which three questions you want to ask!"

Shi Wa thought, "But I have four questions. I have one for the golden dragon, one for the phoenix, one for the unicorn and my own. If I don't ask my own question, I cannot become an apprentice of the master and I cannot master the skills. If I don't ask the three other questions, the golden dragon cannot summon the wind and rain in the sky, the phoenix cannot mount the clouds and ride the mist and the unicorn cannot walk on the road. I must find out about these things for them." He decided to ask the

questions for the golden dragon, the phoenix and the unicorn, but he mentioned nothing about himself. Then he took his leave from the wise old man.

Shi Wa returned to the sea of flames. The unicorn was waiting for him eagerly and shook its horn as soon as it saw Shi Wa.

Shi Wa said: "The wise old man said that there is something caught in your right sole. If it is removed, you can walk on the road and you will feel no pain."

The unicorn's eyes lighted up and it lifted its right foot at once. A glittering and beautiful stone fell out of its sole.

The unicorn said: "You are really a good child. Thank you for your help. Let me give you this stone as a souvenir."

Shi Wa accepted the stone and continued on his way. He returned to the mountain. The phoenix flapped its wings happily as soon as it saw him.

Shi Wa said: "The wise old man said that there is a crippling sore on your tail. It you pierce and drain it, you can mount the clouds and ride the mist."

The phoenix stretched its tail at once and pecked at the sore with its beak. A shimmering yellow stone fell down.

The phoenix said: "You are really a good child. Thank you for your help. Let me give you this stone as a souvenir."

Shi Wa accepted the yellow stone and continued on to the big river. The golden dragon danced with joy as soon as it saw Shi Wa.

Shi Wa was very glad and said: "The wise old man said that there is a bone stuck in your throat. If you cough it out, then you can summon the wind and rain in the sky."

The golden dragon opened its mouth at once and coughed with all its might. A shiny white stone popped out.
The golden dragon said: "You are really a good child. Thank you for your help. Let me give you this stone as a souvenir."

Shi Wa accepted the white stone and continued on his long journey. At last he returned to the place where the old stone cutter lived.

Shi Wa told the old master what he had experienced on his journey and drew the three stones from his pocket. He said, "I did not find the three precious pearls, so I cannot become your apprentice. Please accept the three stones instead. Good-bye!"

The old stone cutter took the three stones and said to Shi Wa: "Don't leave yet. What can you see in these three stones?"

Then he chiselled the white stone, revealing a dazzling white pearl. When he held it up to the water, the water receded. He chiselled the yellow stone next and uncovered a yellow pearl in it, twinkling with a myriad of golden rays. The old man put it in the draught and the wind stopped blowing. Then he turned his tools to the red stone and uncovered a red pearl in it, reflecting thousands of red lights. The old stone cutter put it near the fire, and the fire went out.

These were the three precious pearls that the old stone cutter wanted.

The old master laughed heartily and said, "My boy, you are not afraid of any hardship and you help others. Only in this way can you master skills and become a worthy person. You are the very apprentice I want."

After that, Shi Wa became an apprentice. He mastered the skills and became a famous stone cutter.

STUDENT READING:

THREE PRECIOUS PEARLS
A Shadow Puppet Play

CHARACTERS: Old Stone Cutter
Shi Wa (young boy)
Golden Dragon
Phoenix
Unicorn
Wise Old Man

SCENE 1: Stone Cutter's cottage

STONE CUTTER: Woe is me! What shall I do? I've interviewed 1,000 boys and none of them can pass the test to be my apprentice. Who will learn my skills? What shall I do?

(Sees Shi Wa) Oh! Here comes another one. I suppose he'll be unwilling to do my task just like the others.

SHI WA: Master, I have come to be your apprentice.

STONE CUTTER: You must first do a task for me. When you have finished it I'll take you as my apprentice.

SHI WA: I'll do it without fail.

STONE CUTTER: When it is raining, or windy or the weather is too hot, I can barely cut my stones up here on this mountain. I need a magic pearl that can keep off the rain, a magic pearl that can shelter me from the wind, and a magic pearl that can keep the hot weather under control. If you can find these three precious magic pearls, I'll take you as my apprentice.

SHI WA: Master, could you tell me where to find the pearls?

STONE CUTTER: (Laughing) So you do not give up like the others. Go south for 1,000 li where there is a vast stretch of pine trees. In the pine trees is a man who knows everything. You can ask him.

SHI WA: Will I have any problems?

STONE CUTTER: Yes, you will. It is a long journey to the pine forest. You will need to climb the mountain, cross the sea and go through a wall of fire. Aren't you afraid?

SHI WA: So long as I can find these precious pearls, I am afraid of nothing.

SCENE 2: A great roaring river

SHI WA: La, La, La, how will I cross this great roaring river?

(A golden dragon appears out of the water)

SHI WA: Golden Dragon, could you carry me across the river? I am going to see the wise old man.

GOLDEN DRAGON: If you want to see the wise old man, you will encounter some difficulties. I'll carry you across the river.

(Golden Dragon carries Shi Wa across)

SHI WA: Thank you for your help.

GOLDEN DRAGON: Don't mention it, but please do me a favor. If you meet the wise old man, will you ask him when I will be able to call the wind and rain in the sky?

SHI WA: Certainly, I'll ask him for you.

SCENE 3: A towering mountain with no slopes

SHI WA: La, la, la. How shall I climb over this mountain?

(A big phoenix flies toward him from the mountain top.)

SHI WA: Phoenix, could you carry me across the mountain? I am going to see the wise old man.

PHOENIX: If you want to see the wise old man you will encounter some awkwardness. I will carry you across the mountain.

(Shi Wa climbs on the back of the phoenix and they fly over the mountain.)

SHI WA: Phoenix, thank you for your help.

PHOENIX: Not at all, but I would like you to ask the wise old man a question for me. When will I be able to mount the clouds and ride the mist?

SHI WA: All right. I will ask your question.

SCENE 4: A sea of fire

SHI WA: La, la, la, how can I plunge into a sea of flames?

(A unicorn comes out of the flames)

SHI WA: Unicorn, could you carry me over the sea of flames? I am going to see the wise old man.

UNICORN: If you want to see the wise old man, you will encounter some difficulties. I will carry you through the flames.

(Shi Wa mounts the unicorn and they rush through the flames.)

SHI WA: Thank you for your help.

UNICORN: Not at all, but I would like you to ask the wise old man a question for me. Why can I only rush into the sea of flames but cannot walk on the road?

SHI WA: Of course, I'll ask your question.

SCENE 5: Shi Wa walks into a pine forest

SHI WA: My feet are blistered. My shoes have holes. I think I have walked for days but I am finally in the pine forest! What a beautiful place. I hope I can find the wise old man.

(Shi Wa looks around and up and down. He sees nothing and lies down to sleep awhile. He wakes up and sees an old man coming toward him)

SHI WA: (Respectfully) Excuse me, is there an old wise man here? Do you know where I can find him?

WISE OLD MAN: (Laughing) I am the only old man here. What can I do for you?

SHI WA: I have some very difficult questions to ask you.

WISE OLD MAN: Wait! You can only ask three questions. One more question is too many. You should think over what three questions you want to ask.

SHI WA: What should I do? I have four questions. One for the golden dragon, one for the phoenix, one for the unicorn and one of my own. If I do not ask mine, I will not be the stone cutter's apprentice. But I promised my friends, the dragon, the phoenix, and the unicorn. I must ask their questions.

SCENE 6: Back to the sea of flames. The unicorn is waiting.

SHI WA: The wise old man said that there is something caught in your right sole. If it is removed, you can walk on the road and you will feel no pain.

UNICORN: You are right! Here is a stone in my foot. Isn't it beautiful? You are such a good child. Let me give you this stone as a souvenir.

SCENE 8: The mountains with no slopes. The phoenix is waiting.

SHI WA: The wise old man said that there is a crippling sore on you tail. If you open it, you can mount the clouds and ride the mist.

PHOENIX: You are right! Here is a stone that was lodged in my tail. Look at the shimmer of this yellow stone. You are such a good child. Let me give you this stone as a souvenir.

SCENE 9: The roaring river. The golden dragon is waiting.

SHI WA: The wise old man said that there is a bone caught in your throat. If you cough it out, then you can summon the wind and the rain in the sky.

DRAGON: (Cough, cough!) You are right. Look at this shiny white stone the bone turned into. You are such a good child. Let me give you this stone as a souvenir.

SCENE: Back at the stone cutters.

SHI WA: Old Master, I did not find the three precious pearls, so I cannot become your assistant. Please accept these three stones instead. Good bye.

(Turns to leave)

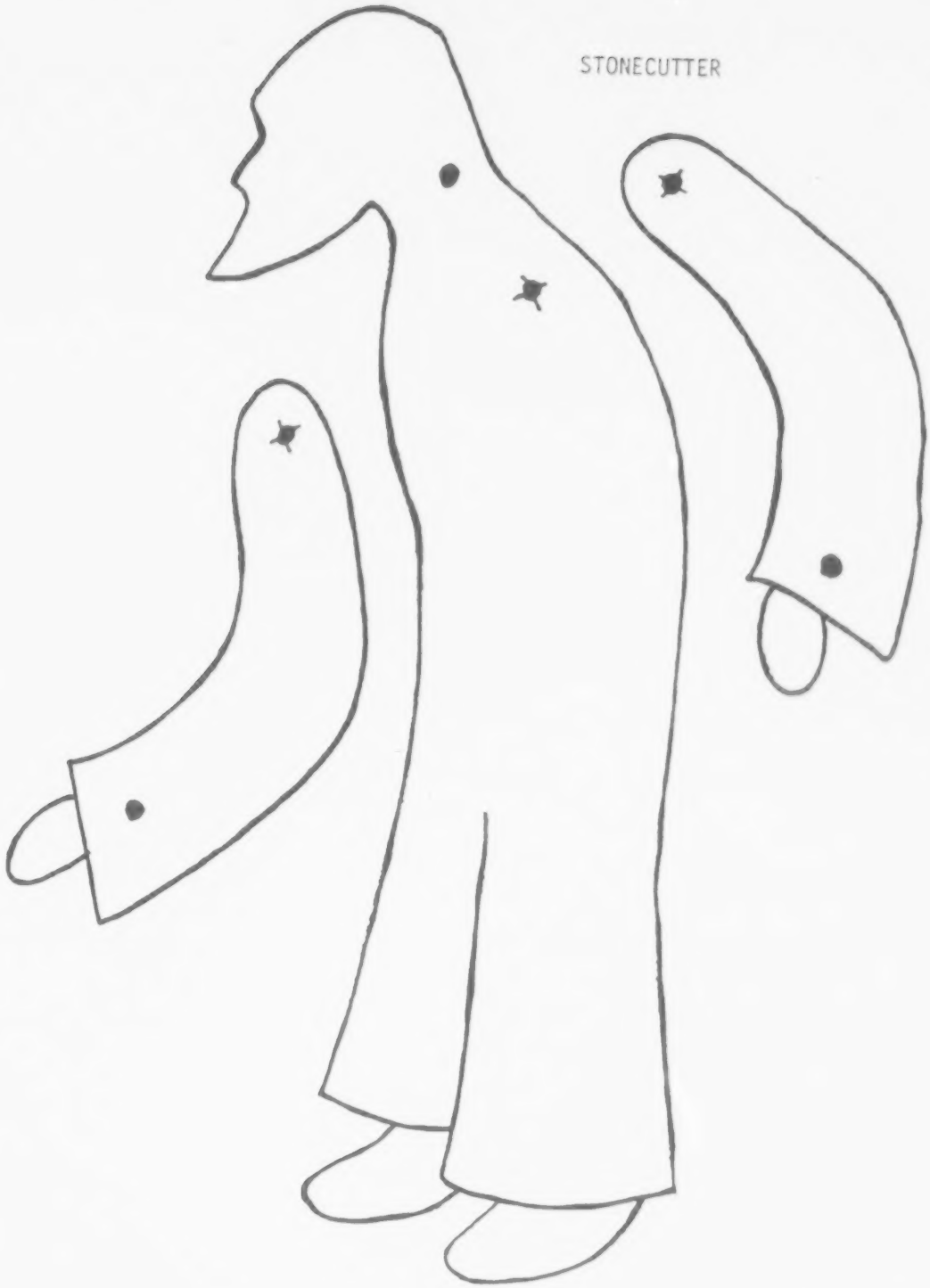
STONE CUTTER: Don't leave yet. What can you see in these three stones? The first stone holds a white pearl. Look at the water recede, it moves the rain away when I hold it up.

SHI WA: And the second stone holds a yellow pearl. Look! It stops the wind from blowing.

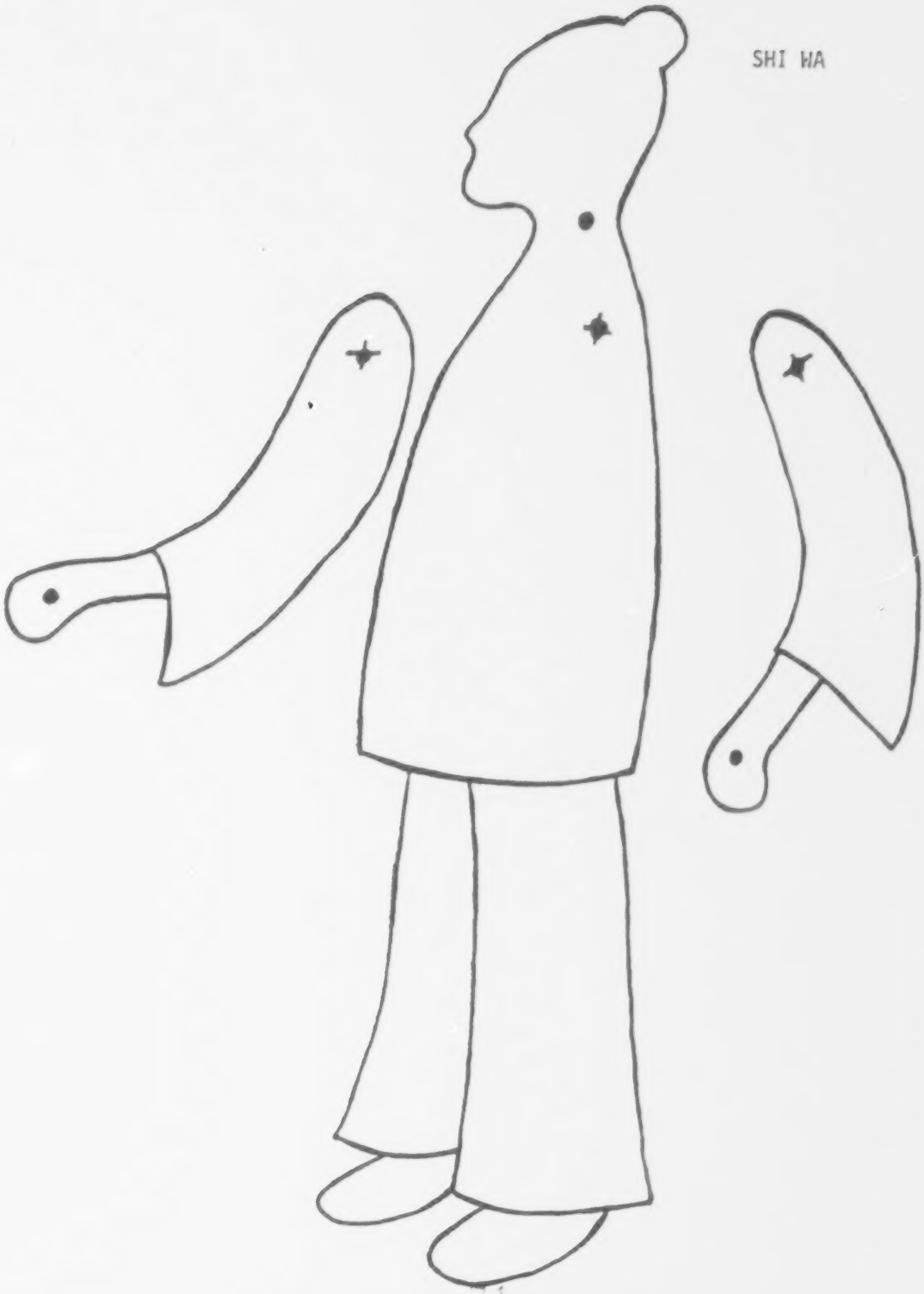
STONE CUTTER: The third stone holds a red pearl. When I put it near a fire, the flames go out.

SHI WA: Oh Master, did I indeed find the three precious pearls?

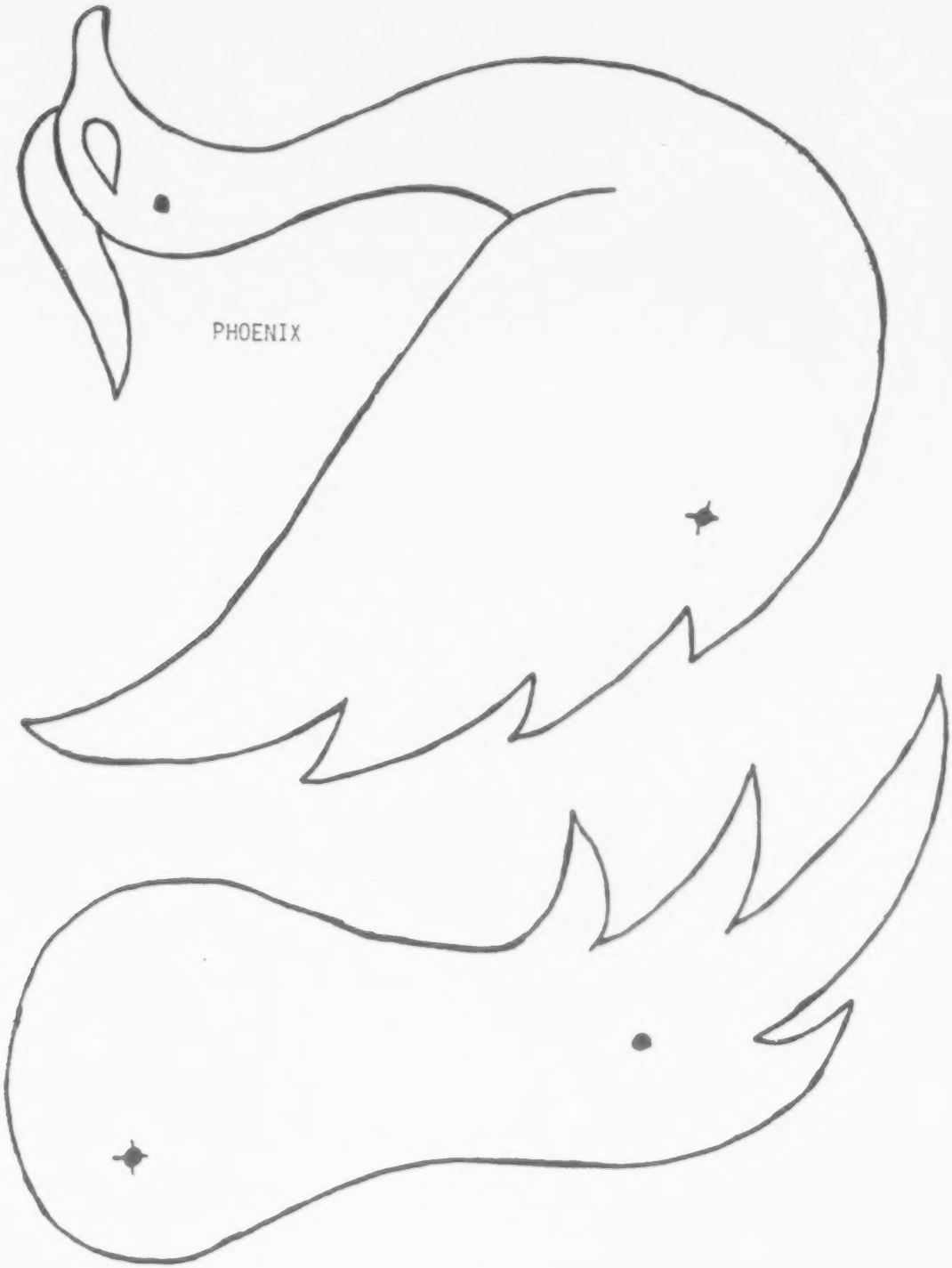
STONE CUTTER: That you did my boy. You thought of others first. You were not afraid of hardships. Only in this way can you master skills and become a worthy person. You are the very apprentice I want!


STONECUTTER

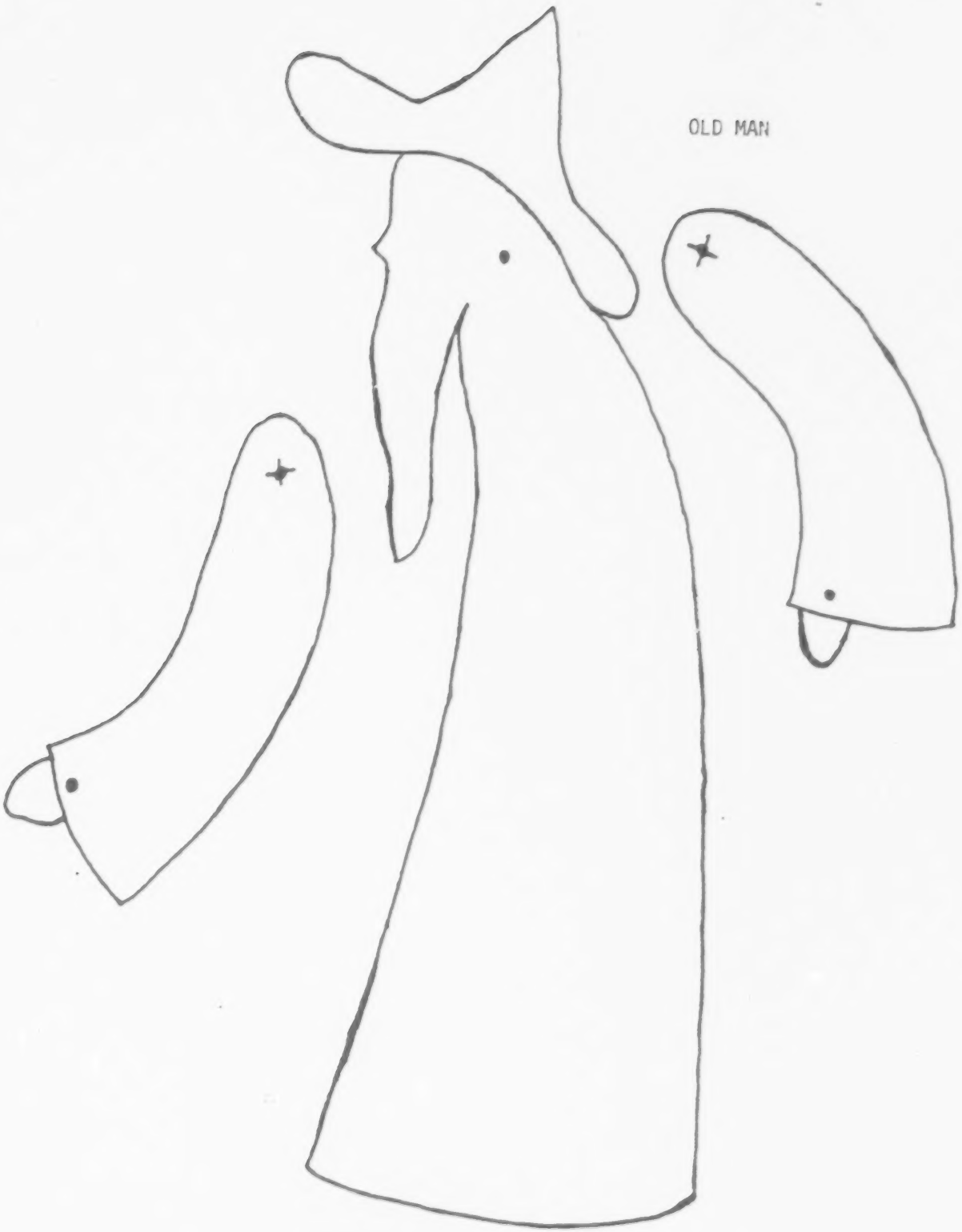
SHI WA



GOLDEN
DRAGON


PHOENIX

UNICORN


OLD MAN

This is an example of a shadow puppet.

WHAT'S IN A NAME

GRADE LEVEL: 4th to 7th grade

TIME: 2 or 3 periods

OBJECTIVES: Students will:

1. read for information about Chinese naming patterns.
2. translate information onto a data retrieval chart.
3. hypothesize about changes in Chinese culture as reflected in naming patterns.
4. increase their sense of self-worth by creating own name stamp.

MATERIALS:

1. student reading: "Chinese Name Their Babies"
2. "Chinese Naming Patterns" chart
3. stamp worksheet
4. materials for making stamps: rubber erasers, dull knives or nails, red printing ink, paper to stamp

PROCEDURE:

1. Optional: Teachers may wish to have students complete charts for American naming patterns, drawing from the students' knowledge of their families. This would develop the concepts that names reflect a culture and that patterns change with time. It also enables the teacher to start with who the students are and then explore other patterns. Good resources include dictionaries and books of baby names.

DAY 1:

1. Have the students read "Chinese Name Their Babies."
2. Have them complete the data retrieval chart.
3. Ask the class to share answers and develop hypotheses about reasons for changes by raising the following kinds of questions:

a. Is the family still important to contemporary Chinese? Support your answer.

b. Why do you think given names no longer describe political enthusiasm?

c. What can you tell about the status of women at various times?

d. Do you think the one-child family will affect naming patterns? How?

e. Titles often identify a person's status. What determines status in China in each time period?

DAY 2:

1. Explain that Chinese name stamps are used by individuals on important documents. This is in addition to the written signature and adds importance. Artists may own several stamps which are used to sign their work. One stamp may name the studio where the work is done and another may have the characters for the artist's professional name. The stamp is made of soapstone or other substances, including jade, wood, and iron, and no two are exactly alike.

2. Have students experiment with designs for their names in empty spaces on the worksheet. Suggest initials, fancy scripts or pictographs.

3. When they have designs that please them, have them draw the design on the flat side of a rubber eraser. Remind them that the image will be reversed when it is printed.

4. Using a dull knife or nail, cut away the area around the design so that the design stands out.

5. Ink the stamps by pressing into stamp pads. Stamp the design on the paper.

Optional: An easier method of making stamps is to press the design into squares of styrofoam with a pencil.

STUDENT READING:

CHINESE NAME THEIR BABIES

The People's Republic of China, established in 1949, sought to eliminate many of the traditional ways in China in order to improve Chinese life. Not only government, but also housing, health and education changed. Even the choice of infants' names changed.

In traditional China, children's names were usually chosen by their grandparents or by taking the next name on the family list of names. The family name was written first and although the given name might be written with two characters, it was considered one name. If the child was a girl, the name might be Jingxian, which means Quiet and Virtuous. A boy might be named Courage. Often all children in one generation (brothers, cousins, sisters) were given names with one syllable in common, such as Shushen, Shulin, and Shugang. Shu means tree in each name. Shen means forest, lin means grove, and gang means strong or tough.

When a woman married, she took her husband's name and was no longer called her childhood name. A girl whose family name was Lei who married a man named Gao, was called Gao Lei Shi which means wife of Gao Lei. Children were given their father's family name. Men were addressed as xiansheng (meaning elder born). Married women were addressed as taitai (great one) and unmarried women were addressed as xiaojie (little miss).

In the period immediately after the revolution, parents began to choose their child's name themselves. The family name was written first and two-syllable given names were still common. Names which honored the revolution were popular-- Hong (red), Weidong (protect the Party) or Li Aimin (love the People). It was no longer easy to separate girls' and boys' names by meaning. Generational names were less common as naming from family lists became less common. When a woman married, she kept her given name and her own family's name. Children usually were given their father's name. Both men and women were addressed as tongzhi (comrade). Xiao (little) was put before the surname of someone younger and lao (old) was added as a sign of respect to a senior.

Many of the changes mentioned in the previous paragraph are still true, but in the last decade some additional changes have occurred. Given names are now usually one syllable and revolutionary themes are not as popular. Names may reflect the place of birth, or the season, or the hopes of the parents. Every name may mean several things. The name Ning can be translated as frozen, staring, stable, smooth or winter. Born in winter, one baby Ning's name

reflects both the season and the parents' desire for stability. Hua, meaning tree or China, was named after trees on the hillside behind his place of birth. Sometimes children may be given their mother's family name if there are no uncles with children to carry on the name.

Nowadays, colleagues and neighbors add xiao or lao to a person's family name. When they are being more formal, they use a full name, a job title and family name, or a family name followed by tongzhi.

Every culture has certain patterns concerning names and therefore the use of names and titles may differ. As changes occur in a culture, the naming patterns often change. Such is the situation in China. The practice of writing the family name first is one of the few traditional patterns still honored by contemporary parents in China.

CHINESE NAMING PATTERNS

Name _____

	Traditional-pre 1949	Revolutionary-1949-1970's	Contemporary-1980's
1. Which name is written first?			
2. Who chooses a child's given name? Are there generational names?			
3. Give examples of what given names mean.			
4. Is it possible to tell if a person is male or female from the name alone?			
5. Whose family name does a child have?			
6. What is a woman's name after she marries?			
7. What forms of address are used?			

Name_____

Fang Lin

Zhang

Qiu Yuan

TRY SOME DESIGNS FOR YOUR NAME

LUO XIANDA'S FAMILY

GRADE LEVEL: 5th to 7th grade.

TIME: 3 forty-five minute lessons

OBJECTIVES: The students will:

1. discover some basic facts about family life in China.
2. identify similarities and differences between Chinese and American families.
3. report on their own family life by writing a one-page description of their family as they would present it to a Chinese student.

MATERIALS:

1. Handout about "Luo Xianda's Family"

PROCEDURE:

1. Distribute the handout to the students and have them read it.
2. Individually, in pairs, or in groups have the students answer the questions at the bottom of the handout.
3. Discuss their answers to the questions in the handout.
4. Have the students complete a comparison chart in which they list the similarities and differences they see in Luo Xianda's family life and their own.
5. Have the students write a one-page description of their family life.

Extension Activities:

1. Ask the students what additional things they would like to know about family life in China. Assign students to do research on the various items in which they are interested.

2. Invite a guest speaker who is Chinese to discuss his/her family life and encourage the students to ask questions.

3. If some kind of a letter exchange can be arranged with a school in China, have the students' essays on their families sent to the school.

STUDENT READING:

LUO XIANDA'S FAMILY

Ni hao (hello). Welcome to Chengdu, China. My name is Luo Xianda. I am 12 years old and attend Number 12 Middle School here in Chengdu; it is a key school which means it is one of the best schools in my city of almost 4,000,000 people. (But I'll tell you more about my school later.)

There are four people in my family; this includes me, my mother and my father, and my grandmother, my father's mother. Today in China parents are encouraged by the government to have only one child because we have such a large population to house and feed. People are even offered economic incentives to limit their families. For example, peasants are offered choice plots of land if willing to limit themselves to one child. For factory workers, bonuses are used as rewards. As a result in China today there are more than 32 million single child families.

My father's name is Luo Yanxu. He is a cardiac pediatrician in Chengdu's largest hospital. He just returned from a year's study and work at a hospital in Seattle. As our family could not travel with him (we had neither the money nor government permission to allow mother and me to go), I did miss him very much. My mother is Li Xiaoping. She is a pediatrician also, but at a different hospital than my father. Mother kept her own family name when she married; this is very common in China today. My grandmother is retired and spends her time taking care of our apartment and me.

As I said, my name is Luo Xianda. Luo is my family name and Xianda is my personal name. Here in China we write our family names first and our personal names second. In Chinese, my names look like this.

罗先达

Most Chinese names have a meaning. Mine means goal or first to get to a certain place. Other examples of names with meanings are Ying (hero), Ling (clever), and Ming (bright). Some popular girls' names today translate to swan, slender, and beautiful while some popular boys' names are strong, brave, and soldier. There are very few different last names in China. Many people in a village will have the same family name. (The most common family name in the world is a Chinese name: Chang.)

My mother's parents are in their eighties. They have retired and live on a farm about 60 kilometers from Chengdu near a town called Guanghan. With them live my uncle, aunt, and their three children and my Aunt Li Fan. It is very common, especially in the countryside, for three generations to live in the same house. This is becoming less usual in the cities.

My Aunt Li Fan teaches at the primary school in her village. She is thirty-three which is old for a person still to be single. My grandmother worries that Aunt Li Fan will never marry. Family is very important in China and seldom is a person unmarried after he or she reaches thirty.

QUESTIONS AND ACTIVITIES:

1. What traditional customs related to the family continue in China today?

2. What changes have taken place in traditional Chinese families? Why do you think these changes may have occurred?

3. What do you think accounts for the government's encouraging one-child families? Does their encouragement seem to be working? What might account for the government's success?

4. Make a chart listing the similarities and differences between the life of Luo Xianda, and your own family life.

5. Write a one page story of what you would want to tell Luo Xianda about family life in the United States.

LUO XIANDA'S EDUCATION

GRADE LEVEL: 5th to 7th grade

TIME: 2 to 3 forty-five minute lessons

OBJECTIVES: The students will:

1. read basic facts about lower middle school (junior high level) education.
2. identify similarities and differences between the Chinese and American educational system.
3. analyze what values appear to be exhibited by the Chinese educational system.
4. evaluate their own conduct by writing a set of representative classroom rules as they would present them to a Chinese student and analyze what those rules say about their values.

MATERIALS:

1. Handout about "Luo Xianda's Education"

PROCEDURE:

1. Distribute the handout to the students and have them read it.
2. Individually, in pairs, or in groups have the students answer the questions and do the activities at the end of the handout.
3. Discuss their answers to the questions and responses to the activities. Have them post their rules of conduct for the classroom around the room.

STUDENT READING:

LUO XIANDA'S EDUCATION

I am a student at Number 12 Middle School; it is one of four key middle schools in Chengdu. Being designated a key school means that it provides the best education possible because it gets the best teachers, brightest students, and more funding than other middle schools. I had to score 240 points out of a possible 250 points on an examination in order to be accepted to this school. The average marks to get into an ordinary middle school are 140 points, and many people are not accepted.

Only 4 to 5% of middle school graduates get to go on to colleges or universities; that is about 1.2% of the people who are college age. Therefore, entrance exams for them are really competitive. I have had to study very hard to get into a key school. I am glad I am here as 70 to 80% of our graduates get into colleges, much more than the average.

Students at middle schools range in age from twelve to seventeen or eighteen years old, and our program is divided into a junior middle school of three years and a senior middle school of two to three years. I am in my first year of junior middle school. Classes begin for me at 8 a.m. after a period of exercises. Classes end at 3:00, but I generally stay at school until 4 or 4:30 to participate in a literature interest group as I would very much like to be a writer some day. I do not go home for lunch as home is a 45 minute bus ride away. I generally have about two to three hours of homework each night.

I go to school from early September until the second week in July, Mondays through Saturdays. I get a winter vacation of four to five weeks about the time of our Spring Festival (Chinese New Year). In the summer many middle school students spend two to three weeks of voluntary labor in a factory or on a farm.

There are 1,680 students in my school. Our class size is 50 students, but we often break into smaller groups to review homework and hold discussions. The subjects I have this year and the number of hours I have them each week are as follows: Chinese (6 hours); Mathematics (6 hours); English (5 hours); Physics (3 hours); History, Geography, and Physiology (2 hours each); Physical Education (2 hours); Music (1 hour); Art (1 hour); and Political Science (2 hours).

Sports are important in my school, too. We won first place recently in the city in swimming and gymnastics. Our school has labs, a swimming pool, play grounds, dormitories

for students who live so far away that it is not convenient for them to travel to and from school daily, and apartments for the teachers and staff. Oh, we recently got a computer lab and a television camera and recorder. I hope I can someday learn to film things; maybe I could write scripts for television.

On my report card I get grades in percentages, like 90%. I also get evaluated on whether I am meeting the "Rules of Conduct for Pupils." They are posted at the school and we are constantly reminded to follow them. The moral standards by which students in China are evaluated are these:

1. Have a warm love for the motherland and the people. Study well and make progress every day.

2. Be punctual and do not miss class without a good reason.

3. Be attentive in class and do your assigned homework conscientiously.

4. Keep at physical training; take an active part in recreational activities.

5. Pay attention to personal hygiene and dress neatly. Do not spit!

6. Love physical labor. Keep within your ability.

7. Observe school discipline and public order.

8. Show respect for your teachers and be united with your fellow pupils.

9. Show concern for the collective. Take good care of collective property. Hand in whatever you find.

10. Do not tell lies and be ready to correct your mistakes.

During our vacations we have one to two hours of work each day. My study group will meet this summer to review homework and to organize some type of service activity. It might be something like helping in a nursery, planting trees, or picking up litter. I'll do the service activity two or three times a week for several hours each time. I will also continue to have morning exercises in the summer and will participate in some kind of physical activity. I will probably play basketball as I really love the sport, and I am tall so I always get to play center. I will also get to take my mid-day nap in the summer; I really miss it during the school year. In the evening I will usually watch

some television or read. Since I am studying English I am trying to read English books. Someone recently gave me Tom Sawyer. I am finding it difficult, but I keep trying to read it. Oh, I enjoy going to the movies, too. We get some Japanese films here and some American ones. I've seen Star Wars and Rambo.

QUESTIONS AND ACTIVITIES:

1. Make a chart of the differences and similarities between Chinese and American junior middle schools (junior high level here in the U.S.).

2. What values do you think are important to the Chinese based on what you've just read about their educational system?

3. What specific values do you think the Chinese hold based on their "Rules of Conduct for Pupils"?

4. Write a set of rules for your own classroom conduct that you could give to a Chinese student to study. What do the rules you've composed say about American values?

LUO XIANDA'S HOME

GRADE LEVEL: 5th to 7th grade

TIME: 2 to 3 forty-five minute lessons

OBJECTIVES: The students will:

1. read about some basic facts about housing in China.
2. illustrate similarities and differences between Chinese and American housing and the influences the Chinese government has on housing in China.
3. draw their own floor plans for an apartment for a family of four and analyze the ways the family would adjust their behavior to life in the space they design.

MATERIALS:

1. handout on "Lou Xianda's Home"
2. meter sticks
3. masking tape

PROCEDURE:

1. Distribute the handout to the students and have them read it.
2. Have them individually answer the questions on the handout and then discuss their responses.
3. Have the students get into groups of 4 to 5 students to design to scale the apartment for a family of four at 8.8 square meters per person. Then have the groups vote on which plan they like best. Have that plan measured out on the classroom floor or playground.
4. Allow students an opportunity to mill around in the "apartment" created. Discuss how the size of the apartment might affect the behavior of the four people who live there.

STUDENT READING:

LOU XIANDA'S HOME

I live in Chengdu, the capital of Sichuan Province. It is a city of almost 4,000,000 people. There is new construction going on everywhere. Hotels, a sports complex, and many, many new apartment buildings are going up to help meet the demands of our growing population. Apartments are in great demand and many people have to wait a long time to get one. They are crammed into what space is available while they wait.

My family is very lucky, however. We have what is probably considered quite a large apartment for four people. My father told some visitors from the U.S. who came to our apartment recently that it was average for Chengdu. I am not sure that is correct, but then my father is very proud of our home and what he has accomplished and I cannot fault him for wanting to put China in a good light.

I will describe my apartment and draw you a diagram of what it looks like. (I am not an artist or a budding architect so I hope you won't expect too much of the drawing.) Also I will describe housing in the country, where my relatives live.

My family's apartment is on a wide new boulevard. My father has a 30 minute bike ride to his hospital, but my mother can walk to her hospital in 10 minutes. We live on the third floor of an eight story building. The building is constructed of cement and is stained a pale green. We have five rooms: a kitchen, two bedrooms, a sitting parlor, a combination room (bedroom for my grandmother and a living room for all of us), and a toilet. The floors are concrete. Our entry is big enough to hold our washing machine and a small dining table. A balcony runs along one side of the apartment; it is loaded with potted plants and is where we hang our laundry. Our toilet door opens onto the balcony, too. Our toilet consists of a hole in the floor, and since we have no bathtub, we bathe in a small tub we set up in the kitchen or go to a public bath. Some of the newer apartments are being built with showers; they are in high demand.

One bedroom is mine, but it also serves as my mother's study. Both my mother and I have desks in my room and lots of bookcases. My parents' bedroom also serves as my father's study. He has a huge desk and several bookcases there, too. In both bedrooms there are large wardrobes in which we store our clothes as Chinese apartments rarely have closets. We have a bottled gas stove with two burners but no oven. My grandmother and mother usually cook in a wok.

We have two floor fans to help cool us off during our hot summers. We also have a refrigerator which is in our sitting room. The sitting room is usually only used when guests come. It holds a large framed picture of my grandfather, my father's father, who died several years ago. We don't have a heating system so we have to dress warmly and do sometimes use a coal stove for heat, but it is rather dirty. Some newer buildings have heating systems, but they are still rare. My father stores his bicycle in a special storage room on the first floor.

Our apartment may seem small to you, but it is very comfortable for us. China is so densely populated that on the average there are only 8.8 square meters of living space per person in cities. I have a friend who lives with his parents and sister in one room on the second floor of an old building. They have room for two double beds and a dining table that also serves as a desk. They share a kitchen down the hall with three other families and the toilet with seven families. Our government is now building many new apartments, and my friend's family is hoping to get into one of those soon. Housing is so scarce that workmen on construction sites live in temporary shelters of reed matting, and when a room in the building under construction is partially finished, they move into it until the building is finished.

We do not own our apartment; the government does. We pay 16 yuan a month rent and utilities together; this is about $4.50 U.S. The peasants, however, usually own their own homes. Since they can own homes, they often spend extra money they earn in making their homes as nice as possible.

Many peasants' homes are still made of sun-dried mud bricks with the walls frequently painted over with whitewash to provide waterproofing. The roofs are of rice straw thatching. In humid South China such houses do not last many years and have to be rebuilt. More prosperous peasants make their homes today from fired bricks with tile roofs. The homes are usually built around a courtyard or two, off of which will be the kitchen and a pen for chickens, ducks, rabbits, and/or a pig or two. Many of the homes have a colorful gate. Some homes are two stories tall.

QUESTION AND ACTIVITIES:

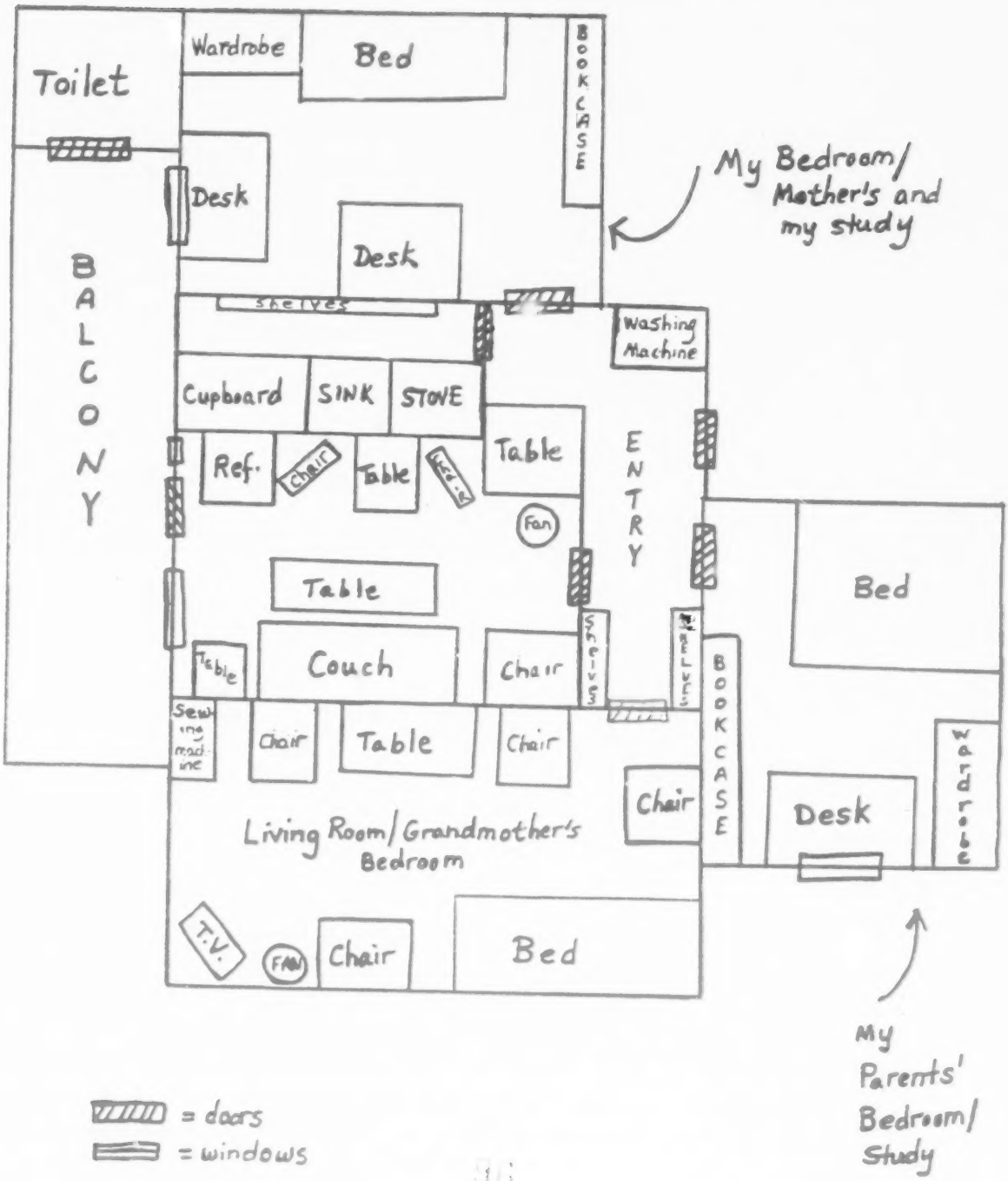
1. In what ways does the government influence housing in China?

2. What facilities are not included in a Chinese apartment that are common in an American home?

3. Which of these items do you feel are necessities? Luxuries? What do your choices say about your values?

4. What do you think are values in Luo Xianda's home?

FLOORPLAN OF MY APARTMENT



CONSTITUTIONS ACROSS THE SEA

GRADE LEVEL: Intermediate or junior high

TIME: 3 to 5 forty-minute lessons

OBJECTIVES: The students will:

1. read and discuss parts of the United States and Chinese Constitutions.
2. graphically depict articles from the constitutions.
3. find similarities and differences between the constitutions.
4. create a book about "Constitutions Across the Sea."

MATERIALS:

1. student reading on "Constitutional Rights"
2. student reading on the "Constitution of the People's Republic of China"
3. comparison chart
4. lined paper
5. white ditto paper cut 4" x 7"

TEACHER BACKGROUND:

For thousands of years of rule by emperors, China had laws but no single fundamental document like our constitution. Since the Revolution ended in 1949, China has adopted four constitutions, but they do not assume the importance in the Chinese Communist system of government that our Constitution has in our democracy. The Chinese constitutions are more like policy statements which reflect the views of the current leadership.

In China, as in many other countries, a Constitution, laws, and a judicial system are not the dominant means of resolving conflicts or punishing crimes that they are in the U.S. In fact, China does not have an independent judicial system, unlike ours which is deliberately created as part of a system of checks and balances between different branches of government. The Chinese have developed their own methods of conflict resolution and dealing with those who violate the laws and customs of their society. Mediation, collective responsibility for behavior, peer pressure, and proceedings by peers or political officials rather than by

judges or attorneys are all important components of the Chinese system. They can be profitably studied by viewing several of the videotapes in the Heart of the Dragon television series.

Despite the different uses and significance of constitutions in the U.S. and China, it is worthwhile to study the Chinese constitution, particularly if a class is studying constitutions around the world. Older students might also benefit from studying the changes in Chinese constitutions and recent changes in the Chinese legal system.

PROCEDURE:

1. Run a classroom set of copies for each document and/or prepare overhead transparencies of each.

2. Establish a lesson set by means of the following discussion.

   Ask "What document states how we will be governed?" (THE CONSTITUTION OF THE UNITED STATES OF AMERICA.) Ask "How long have we had a constitution? (SINCE 1787.) Ask "Do you think other countries have constitutions?" (YES, MANY DO, INCLUDING CHINA.) Tell the students that some countries have unwritten constitutions, like Britain. Others, like France, have had ten separate constitutional orders in the past 200 years. China's latest constitution was adopted in 1982.

   Tell the students we will spend a few class periods comparing parts of the U.S. and Chinese constitutions.

3. Ask, "What is an amendment?" (A REVISION OR CHANGE IN A LAW OR BILL.) Tell the students that our Constitution might never have been ratified without the promise to support amendments, or changes to the original Constitution. These amendments protect individual liberties. While 26 amendments have been added to our Constitution, the first ten are known as the Bill of Rights.

   The Chinese have a section of their Constitution called "The Fundamental Rights and Duties of Citizens." We will first become familiar with our own amendments, then look at this part of the Chinese Constitution.

4. Read and discuss the twenty-six amendments. (An abridged version is attached. Use the World Book Encyclopedia for a clearly written resource.)

   During the discussion, ask probing questions such as, "How does that apply to daily life now?" "Can you name an example?" "What do you think had happened that made people feel so strongly that they needed to change the Constitution to protect this right?" (You may want to break this into two sessions, doing about 13 amendments per class period.)

5. Pass out lined paper. Instruct the students to choose an amendment to write a paragraph about in their own words. "What Amendment ?? Means to Me," should be four to six sentences. You may want to make sure all 26 amendments are covered but it is not essential.

6. When the students have finished their rough drafts and proofreading, tell them you want to see the papers for a quick check. As you are checking their short paragraphs, the students should illustrate their paragraph on the 4"x 7" white paper. Encourage the use of bright colors and filling in all the paper.

7. Pass back the corrected paragraphs. Instruct students to recopy them in their best handwriting after attaching their picture to the right corner of the page, using the top line as a guide. Keep at least one-inch margins on the left to facilitate book-making later.

8. Display paragraphs/pictures on the bulletin board.

9. Pass out "The Fundamental Rights and Duties of Citizens" from the Chinese Constitution.

10. Read them aloud discussing the meaning. Encourage hypothetical thinking but discourage stereotypical remarks. By probing, "How do you know that?" or "What are you using as a basis for that remark?" you can often get to the root of the stereotype and expose it. When you do not know the answer, admit you do not know and tell the students that is a question to investigate. Although this lesson may end in a day to two, your class can keep up its awareness about the questions and continue to seek accurate answers.

11. Pass out Comparison Charts. Ask students to individually make decisions about which of our

amendments and the Chinese articles are similar and which are different. Tell them there are no correct answers but they must be able to tell why they decided as they did.

Begin to share in class different students' perspectives. Remember, this is not a question of whose constitution is right or wrong; it is simply an exercise for the students to compare two sources of data. Consequently, there are no real right or wrong answers about how many of our amendments are similar to or different from the Chinese. The important task here is to encourage critical thinking. Students must justify their choices. Constantly ask, "Why?" "Why do you say that?" "Why did you make that decision?" Students should be encouraged to disagree with each other. Ask "Does anyone have a different opinion?" Telling students they will not be wrong if they give a reason for their choice will free them up to use their higher order thinking skills.

12. Ask the students which Chinese articles seem very different. Articles 48 and 49 are two which can be pointed out.

13. Guide the students to an understanding that the American and Chinese Constitutions state ideals. Ask if they know of situations where the ideals have not been put into practice. An example would be the historic denial of voting rights to black Americans.

    Draw their attention to Articles 51 to 54 of the Chinese Constitution and ask them to state hypotheses about the impact of these articles on other ones.

    Conclude with the observation that the power of constitutions results from the support they are given by governments and citizens.

14. Collect Comparison Charts.

15. Using the same procedure as in #5 and 7, write a second set of paragraphs, this time on the Chinese Rights and Responsibilities. You might want to hang them on the same bulletin board, emphasizing the similarities.

16. Put the pages together to form a book. Have one student make a cover out of lightweight tagboard or use regular construction paper and laminate it with contact paper or a laminating machine. Title the

book, "CONSTITUTIONS ACROSS THE SEA," or some similar title.

17. Encourage students to take it home for a night and share it with their families or put it out for parents and students to read in your classroom.

STUDENT READING:

CONSTITUTIONAL RIGHTS

Abridged from the World Book Encyclopedia
Volume 4, 1985

AMENDMENT 1

Congress cannot establish a state religion. Congress cannot pass laws limiting worship, speech, or the press or prevent people from meeting peacefully. Congress cannot prevent people from asking the government for relief from unfair treatment.

AMENDMENT 2

Congress cannot limit people's right to bear arms.

AMENDMENT 3

Congress cannot force people to take soldiers into their homes.

AMENDMENT 4

Authorities must have a search warrant before they search, seize, or arrest people in their homes.

AMENDMENT 5

A person cannot be tried twice for the same crime nor can a person be forced to testify against himself/herself. No person's life, liberty and property are subject to the uncontrolled power of the government. The government cannot take a person's property for highways, schools, and other public facilities without fair payment.

AMENDMENT 6

A person accused of a crime must have a prompt, public trial by an open-minded jury.

AMENDMENT 7

When more than $20.00 is in question, people may have a jury trial for non-criminal (civil) problems.

AMENDMENT 8

Bails, fines and punishments must be fair and humane.

AMENDMENT 9

Just because a right is not listed in the Constitution does not mean that it is not protected.

AMENDMENT 10

The national government cannot overpower the states. All the powers not given to the national government are retained by the states and the people.

AMENDMENT 11
It is possible for a citizen of one state to sue another state in federal court.

AMENDMENT 12
Members of the "Electoral College" vote for one person as President and for another as Vice President.

AMENDMENT 13
Slavery is prohibited.

AMENDMENT 14
People who had been slaves became citizens of the United States and the states in which they lived. It is against the law for any state to deny equal rights to its citizens. People can become naturalized citizens by law (granted citizenship).

AMENDMENT 15
A voter must be allowed to vote no matter what his race.

AMENDMENT 16
Congress has the power to tax income.

AMENDMENT 17
The people of each state have the power to elect their senators.

AMENDMENT 18
Known as Prohibition, this amendment made it illegal to make, sell or transport liquor. It was later repealed by the 21st Amendment.

AMENDMENT 19
Women have the right to vote.

AMENDMENT 20
This amendment, called the "lame duck amendment," moves the date that newly elected Presidents and Congressmen take office closer to election time. Before this amendment, defeated Congressmen continued to hold office for four months.

AMENDMENT 21
This amendment repeals the 18th Amendment.

AMENDMENT 22
No person can be elected President more than twice.

AMENDMENT 23
Citizens of the District of Columbia may vote for President; however, they may not vote for members of Congress.

AMENDMENT 24

A "poll tax" or "head tax" is illegal in national elections.

AMENDMENT 25

If the President resigns, dies or is removed from office, the Vice President shall become President. The President can appoint a Vice President, should that office become vacant.

AMENDMENT 26

Citizens who are 18 years of age or older have the right to vote.

STUDENT READING:

THE CONSTITUTION OF THE PEOPLE'S REPUBLIC OF CHINA
(Promulgated for Implementation on December 4, 1982)

CHAPTER TWO: THE FUNDAMENTAL RIGHTS AND DUTIES OF CITIZENS

ARTICLE 33

All persons holding the nationality of the People's Republic of China are citizens of the People's Republic of China.

All citizens of the People's Republic of China are equal before the law.

Every citizen enjoys the rights and at the same time must perform the duties prescribed by the Constitution and the law.

ARTICLE 34

All citizens of the People's Republic of China who have reached the age of 18 have the right to vote and stand for election, regardless of nationality, race, sex, occupation, family background, religious belief, education, property status, or length of residence, except persons deprived of political rights according to law.

ARTICLE 35

Citizens of the People's Republic of China enjoy freedom of speech, of the press, of assembly, of association, of procession and of demonstration.

ARTICLE 36

Citizens of the People's Republic of China enjoy freedom of religious belief.

No state organ, public organization or individual may compel citizens to believe in, or not to believe in, any religion; nor may they discriminate against citizens who believe in, or do not believe in, any religion.

The state protects normal religious activities. No one may make use of religion to engage in activities that disrupt public order, impair the health of citizens or interfere with the educational system of the state.

Religious bodies and religious affairs are not subject to any foreign domination.

ARTICLE 37

The freedom of person of citizens of the People's Republic of China is inviolable.

No citizen may be arrested except with the approval or by decision of a people's procuratorate or by decision of a people's court, and arrests must be made by a public security organ.

Unlawful deprivation or restriction of citizen's freedom of person by detention or other means is prohibited; and unlawful search of the person of citizens is prohibited.

ARTICLE 38

The personal dignity of citizens of the People's Republic of China is inviolable. Insult, libel, false charge or frame-up directed against citizens by any means is prohibited.

ARTICLE 39

The home of citizens of the People's Republic of China is inviolable. Unlawful search of, or intrusion into, a citizen's home is prohibited.

ARTICLE 40

The freedom and privacy of correspondence of citizens of the People's Republic of China are protected by law. No organization or individual may, on any ground, infringe upon the freedom and privacy of citizens' correspondence except in cases where, to meet the needs of state security or of investigation into criminal offenses, public security or procuratorial organs are permitted to censor correspondence in accordance with procedures prescribed by law.

ARTICLE 41

Citizens of the People's Republic of China have the right to criticize and make suggestions to any state organ or functionary. Citizens have the right to make to relevant state organs complaints and charges against, or exposures of, any state organ or functionary for violation of the law or dereliction of duty; but fabrication or distortion of facts for the purpose of libel or frame-up is prohibited.

The state organ concerned must deal with complaints, charges or exposures made by citizens in a responsible manner after ascertaining the facts. No one may suppress such complaints, charges and exposures, or retaliate against the citizens making them.

Citizens who have suffered losses through infringement of their civic rights by any state organ or functionary have the right to compensation in accordance with the law.

ARTICLE 42

Citizens of the People's Republic of China have the right as well as the duty to work.

Using various channels, the state creates conditions for employment, strengthens labour protection, improves working conditions and, on the basis of expanded production, increases remuneration for work and social benefits.

Work is the glorious duty of every able-bodied citizen. All working people in state enterprises and in urban and rural economic collectives should perform their tasks with an attitude consonant with their status as masters of the country. The state promotes socialist labour emulation, and commends and rewards model and advanced workers. The state encourages citizens to take part in voluntary labour.

The state provides necessary vocational training to citizens before they are employed.

ARTICLE 43

Working people in the People's Republic of China have the right to rest.

The state expands facilities for rest and recuperation of working people, and prescribes working hours and vacations for workers and staff.

ARTICLE 44

The state prescribes by law the system of retirement for workers and staff in enterprises and undertakings and for functionaries of organs of state. The livelihood of retired personnel is insured by the state and society.

ARTICLE 45

Citizens of the People's Republic of China have the right to material assistance from the state and society when they are old, ill or disabled. The state develops the social insurance, social relief and medical and health services that are required to enable citizens to enjoy this right.

The state and society ensure the livelihood of disabled members of the armed forces, provide pensions to the families of martyrs and give preferential treatment to the families of military personnel.

The state and society help make arrangements for the work, livelihood and education of the blind, deaf-mutes and other handicapped citizens.

ARTICLE 46

Citizens of the People's Republic of China have the duty as well as the right to receive education.

The state promotes the all-round moral, intellectual and physical development of children and young people.

ARTICLE 47

Citizens of the People's Republic of China have the freedom to engage in scientific research, literary and artistic creation and other cultural pursuits. The state encourages and assists creative endeavors conducive to the interests of the people that are made by citizens engaged in education, science, technology, literature, art and other cultural work.

ARTICLE 48

Women in the People's Republic of China enjoy equal rights with men in all spheres of life, political, economic, cultural and social, including family life.

The state protects the rights and interests of women, applies the principle of equal pay for equal work for men and women alike and trains and selects cadres from among women.

ARTICLE 49

Marriage, the family and mother and child are protected by the state.

Both husband and wife have the duty to practice family planning.

Parents have the duty to rear and educate their minor children, and children who have come of age have the duty to support and assist their parents.

Violation of the freedom of marriage is prohibited. Maltreatment of old people, women and children is prohibited.

ARTICLE 50

The People's Republic of China protects the legitimate rights and interests of Chinese nationals residing abroad and protects the lawful rights and interests of returned over-seas Chinese and of the family members of Chinese nationals residing abroad.

ARTICLE 51

The exercise by citizens of the People's Republic of China of their freedoms and rights may not infringe upon the interests of the state, of society and of the collective, or upon the lawful freedoms and rights of other citizens.

ARTICLE 52

It is the duty of citizens of the People's Republic of China to safeguard the unity of the country and the unity of all its nationalities.

ARTICLE 53

Citizens of the People's Republic of China must abide by the Constitution and the law, keep state secrets, protect public property and observe labour discipline and public order and respect social ethics.

ARTICLE 54

It is the duty of citizens of the People's Republic of China to safeguard the security, honour and interests of the motherland; they must not commit acts detrimental to the security, honour and interests of the motherland.

ARTICLE 55

It is the sacred obligation of every citizen of the People's Republic of China to defend the motherland and resist aggression.

It is the honourable duty of citizens of the People's Republic of China to perform military service and join the militia in accordance with the law.

ARTICLE 56

It is the duty of citizens of the People's Republic of China to pay taxes in accordance with the law.

COMPARISON CHART

UNITED STATES CONSTITUTION	CHINESE CONSTITUTION (Put the Article number by those amendments you believe are similar. There may be more than one. You might briefly give your reason.)
AMENDMENT 1 Freedom of Religion, Speech, and the Press; Rights of Assembly and Petition	
AMENDMENT 2 Right to bear Arms	
AMENDMENT 3 Housing of Soldiers	
AMENDMENT 4 Search and Arrest warrants	
AMENDMENT 5 Rights in Criminal Cases	
AMENDMENT 6 Rights to a Fair Trial	
AMENDMENT 7 Rights in Civil Cases	
AMENDMENT 8 Bails, Fines and Punishments	
AMENDMENT 9 Rights Retained by the People	

AMENDMENT 10
Powers Retained by the States
and the People

AMENDMENT 11
Lawsuits Against States

AMENDMENTS 12
Election of President and
Vice-President

AMENDMENT 13
Abolition of Slavery

AMENDMENT 14
Civil Rights

AMENDMENT 15
Slaves Become Citizens;
Race No Barrier to Voting

AMENDMENT 16
Income Taxes

AMENDMENT 17
Direct Election of Senators

AMENDMENT 18
Prohibition of Liquor

AMENDMENT 19
Women May Vote

AMENDMENT 20
Terms of President
and Congress

AMENDMENT 21
Repeal of Prohibition

AMENDMENT 22
President Limited to
Two Terms of Office

AMENDMENT 23
Citizens of District of
Columbia May Vote

AMENDMENT 24
Poll Taxes Prohibited

AMENDMENT 25
Presidential Disability
and Who Takes Over

AMENDMENT 26
18 Year Olds May Vote

RESEARCH SKILLS AND CHINESE AGRICULTURAL PRODUCTS

GRADE LEVEL: 4th through 6th grade

TIME: 7-10 forty-minute lessons

OBJECTIVES: The students will:

1. discover the chief agricultural products of modern China.
2. describe cultivation needs and techniques.
3. write marketing data regarding these products.
4. draw conclusions regarding agriculture in China.

MATERIALS:

1. data sheets for the class (masters included)
2. World Book Encyclopedia or similar reference set
3. assorted reference books about China (optional)

TEACHER BACKGROUND:

The most difficult part of this unit will be getting a sense of the intensive agricultural production done in China with little or no modern technology. The insight for the students should occur as they become aware of the highly mechanized agriculture that is standard in the U.S.A. Additional resources, such as National Geographic, filmstrips and films, presentations like Heart of the Dragon from educational television, and pictures from books and magazines where children can observe the "bare hand and bent back" agricultural practices of China would be very helpful. Although some mechanization has occurred, most machines are small, suitably adapted to the small plots of land and maintenance capabilities of the country. Pictures will help students comprehend the age-old methods Chinese farmers still use today to feed the largest population on earth.

PROCEDURE:

1. Ask students to name the chief agricultural products of China. Use the World Book Encyclopedia, Vol. 4, to verify the list. The products are: RICE, TEA, WHEAT, COTTON, PEANUTS SOYBEANS, CORN, and MILLET. SILK, while not strictly an agricultural product could be added because it is so interesting to study.

2. Tell students they are going to become academic detectives. They will investigate these products and share their information with other class members. Tell them to stay alert for parallels with agricultural products in the U.S.

3. Explain that information is requested on the data sheets. Students should not copy whole sentences from the reference sources, only phrases and facts. The products listed in capital letters are ones which have complete entries in the World Book Encyclopedia. These would be best for the fourth and fifth graders. Sixth graders might be able to handle other chief products that are not so adequately covered in one reference.

4. Data Gathering:

   a. Fourth Graders: Pass out one data sheet at a time to groups of four. Instruct students to work together to find information. Tell them to choose one member to be a scribe. Either you assign the topic or let the groups decide.

   b. Fifth Graders: Divide class into groups of four. Each group is assigned or chooses a topic. Give a different data sheet to each person in the group to fill in.

   c. Sixth Graders: Assign four students to a topic. Two will research Chinese agriculture and two will research American agriculture. Each is responsible for filling in all the information on all the sheets but they should be encouraged to cooperatively share information and insights within the group of four.

5. Data Reporting:

   a. Fourth Graders: Give an oral report to the class. Each student in the group takes responsibility for a section.

   b. Fifth Graders: Each student writes a paragraph about the data collected on his/her sheet.

   c. Sixth Graders: Independently write a five paragraph report, including introduction and conclusion plus the diagram. Share with other students by doing "round-robin reading." To do this, place students in new groups with students who studied different products. Sit

in a circle. Pass reports to the left. Read and write a comment. Then pass again. Read and write a comment. Continue on around the circle until everyone in the group has had the opportunity to read and comment on every report in the circle.

Name_____

GENERAL DATA

Appearance	Uses
Kinds	Countries Grown In
History	Scientific Name/Classification

Name_____

CULTIVATION DATA

Climate	Soil (or Conditions)
Planting (or Growing)	Care
Diseases or Enemies	Harvesting/Processing

Name_____

MARKETING DATA

Transportation	Storage
Selling	World Demand
New Technology or Developments	Future

Name _____

Draw a DIAGRAM. Choose to illustrate one of the following:

A. The product
B. The life cycle
C. Steps in processing

REMEMBER: Use dynamic colors, label clearly, keep it simple. You may choose to use a larger sheet of paper for your diagram.

CHINESE AQUACULTURE

LEVEL: 5th through 8th grade

TIME: 5 days

UNIT OBJECTIVES: The students will:

1. identify the structure of carp.
2. recognize how basic needs of fish and humans are met.
3. recognize the advantages of aquaculture.
4. identify the ecosystem of the Chinese fish pond.
5. examine the importance of fish in Chinese culture.
6. discover possible effects of modernization in China upon the ecosystem of the fish ponds.

MATERIALS: See each day's plan

TEACHER BACKGROUND:

China has a long history of freshwater fish culture dating back to around the eleventh century b.c. China may also boast of having one of the world's largest inland freshwater areas, totaling some 20 million hectares, of which most is located in the lower reaches of the three major rivers: Huang He (Yellow River), Yangzi, and Xi Jiang (West River).*

But, despite images to the contrary, China does not have plentiful supplies of fish. On average each Chinese person eats only about 6 kilograms of fish per year, which is less than one-third of the world average and implies that China ranks only about one-hundredth in the world in terms of fish consumption per capita.

Marine fishing is believed to have reached its peak and, mainly due to overfishing, is now declining. The government, as part of its efforts to improve the diet of its increasing population, has placed emphasis on the development of fish culture, and in particular on freshwater aquaculture.

Of China's total inland water area, at least 5 million hectares are suitable for fish farming, but less than one

*See measurement conversion chart in the appendix

-fifth, around 900,000 hectares, is now under any form of cultivation. There are therefore vast water areas still available for the development of fish farming. Also there is still considerable scope for additional increases of annual unit production, primarily through improved management, better inputs, and modernization of equipment and facilities for collection, storage and distribution.

Lack of financial resources, in particular at the local level in poorer areas, led to requests from the government to the World Food Program (a division of the United Nations Development Program) for assistance in fishery development. The main objective of the WFP-assisted fishery projects is to improve the economic and social conditions of the fisherfolk involved, while increasing fish production and contributing to overall development of China's aquaculture production. In addition, changing economic policies in China have created financial incentives for individuals and families to expand their own raising and harvesting of fish, independent of official projects.

DAY 1:

OBJECTIVES: The students will:

1. define aquaculture.
2. develop hypotheses about the production of protein.
3. read to validate hypotheses.
4. write position papers in the form of letters from an imaginary village to the WFP.

MATERIALS:

1. transparency of the "Protein Consumption Chart"
2. copies of the "Aquaculture" reading for each student

PROCEDURE:

1. Explain that China produces 25% of the world's fish and that 60% of that comes from fish ponds. Tradition tells us that Chinese peasants raised fish as long ago as 2698 b.c. Fish were grown in ponds on silkworm farms, and farmers developed a way to grow various other species of carp in the same pond. The first written account of fish culture was by Fan Lai in 475 b.c. With some changes, this method is still used in China today.

2. Write the word AQUACULTURE on the board. Have the students define it: "growing fish and shellfish for human protein" or "methods of growing animal and vegetable life in water."

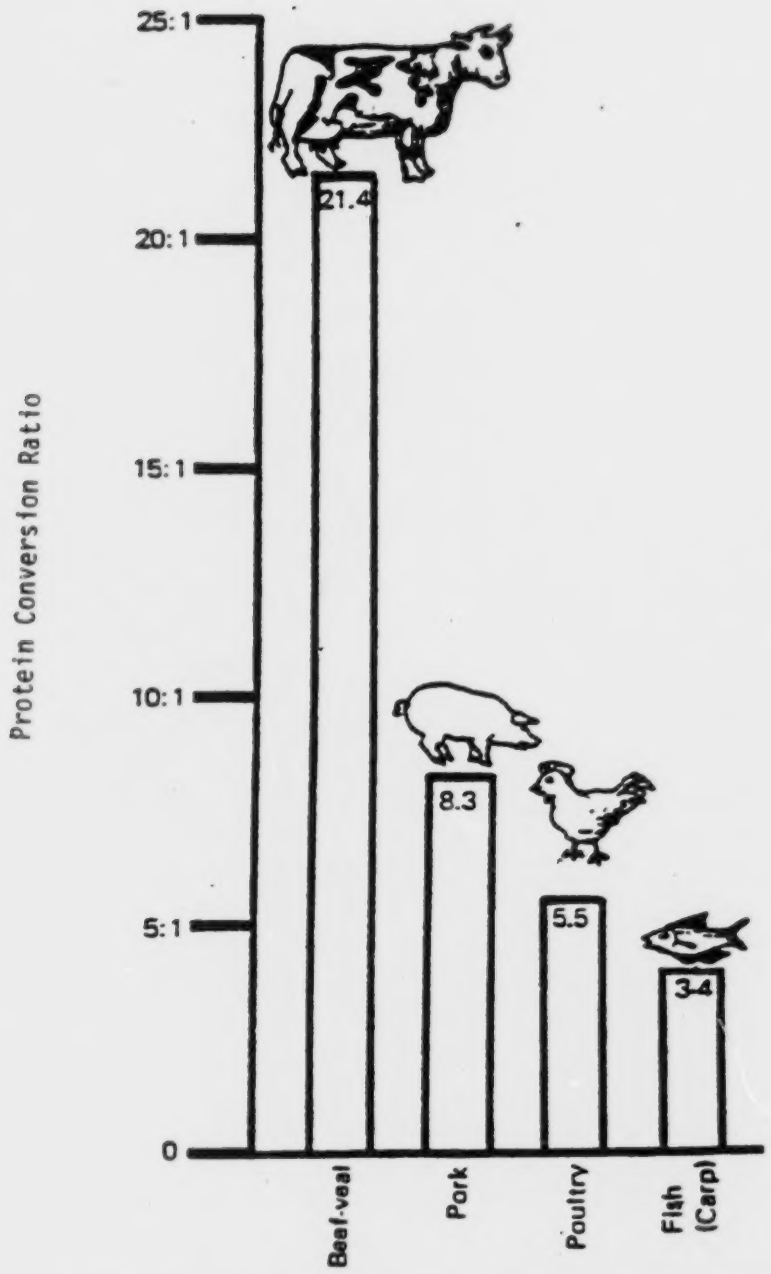
3. Display the "Protein Consumption Chart." Discuss the conversion ratio and its implications for feeding large populations.

4. Ask students to read "Advantages of Aquaculture." Discuss why fish are an excellent food source and why polyculture is a good way to raise fish.

5. Have students write a letter to the United Nations Development Program in which they explain why their "village" should receive a loan to expand their fish pond. The following address could be used to add authenticity to their letters or may be used to write for more information concerning aquaculture in China:

   World Food Program Division
   UNDP Division of Information
   1 United Nations Plaza
   New York, N.Y. 10017

PROTEIN CONSUMPTION CHART



POUNDS OF PROTEIN GIVEN TO VARIOUS LIVESTOCK TO PRODUCE 1 POUND OF PROTEIN FOR HUMAN CONSUMPTION.

STUDENT READING:

ADVANTAGES OF AQUACULTURE

Aquaculture has several advantages over other types of food production which have led people concerned with world hunger to recommend that this method of producing protein be more widely employed. Fish contains the highest protein per gram and per calorie of all commonly eaten foods.

Fish produce more edible protein per pound of protein fed to them than do cattle, hogs or poultry. One reason is that the water in which they live supports their weight so they do not need to develop heavy bones like land animals have. Another reason is that cold-blooded fish use no energy to keep warm. Therefore most protein energy is converted into flesh.

In contrast, hogs must have heavy bones with which their bodies resist the pull of gravity upon their bodies. These large bones reduce the ratio of flesh to bone in butchered animals. Being warm-blooded means that the hog must also use some of its protein energy to maintain a constant body temperature. Therefore, not as much energy can be converted to flesh as is possible in fish.

If you picture the three-dimensional world of the fish pond, all levels of the water can contain fish and nutrients. On dry land, cattle and their nutrients are found only on the surface.

Fish also make contributions to disease control in several ways. By eating large quantities of mosquito larvae, they help fight diseases like malaria and yellow fever. Human consumption of fish cuts down on protein-deficiency illnesses. Also, fish are used in the manufacture of medicines and food supplements.

Polyculture is the raising of two or more species together in a pond. A good polyculture makes use of the natural food sources there. Often, one species produces food for other species in the pond. The farmer does not need to add as much new protein to the pond as would be necessary in feeding livestock.

Polycultures are resistant to disease because disease may kill one species of fish but not others. Also, weather changes such as a long cold winter may kill some species but not all of them. Thus, there is less chance of all fish being destroyed in a pond where more then one species is raised.

DAY 2:

OBJECTIVES: The students will:

1. observe and describe goldfish.
2. read for information about the structures of fish.
3. apply information by labeling a diagram of carp.

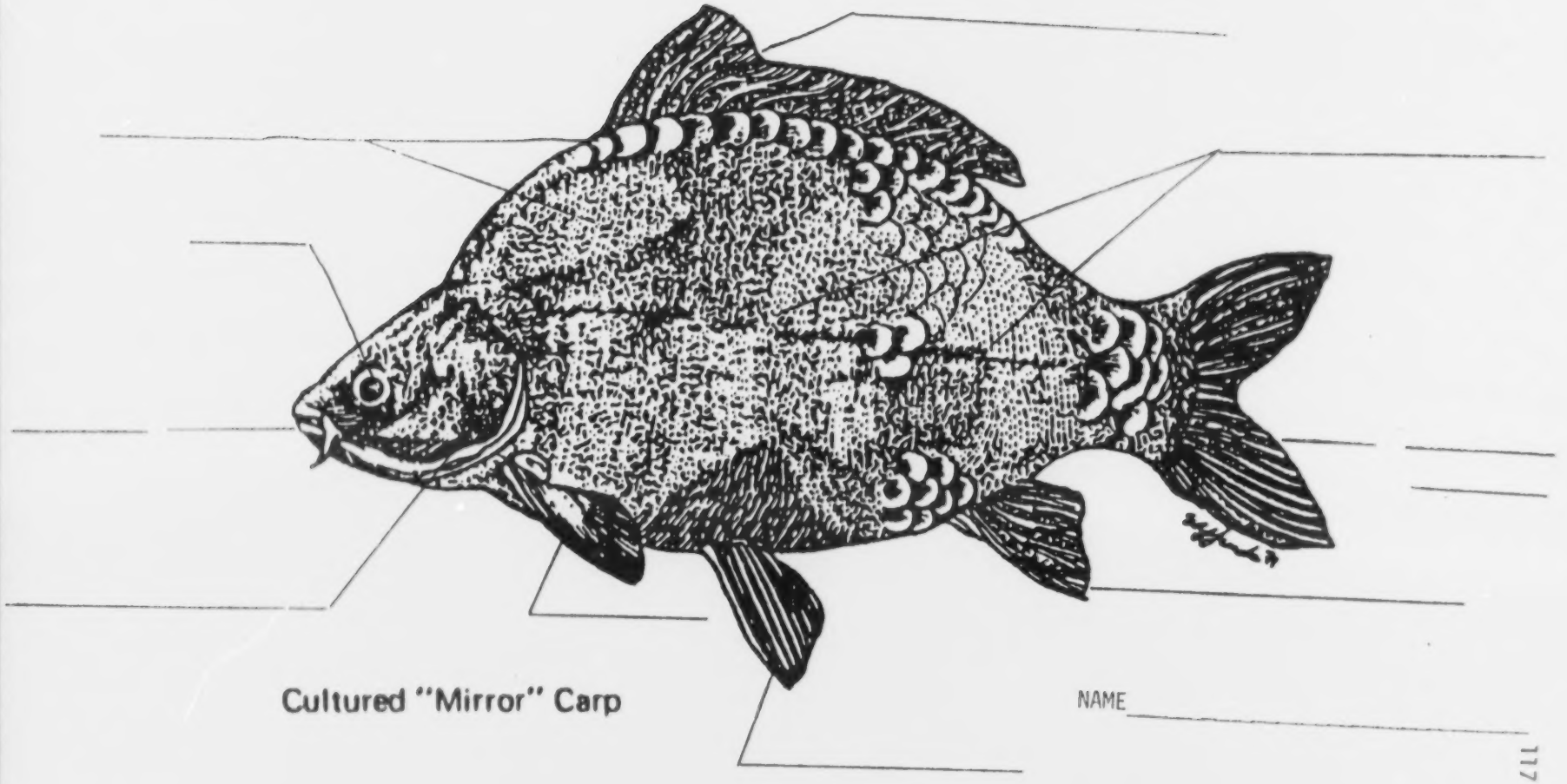
MATERIALS:

1. goldfish--one fish in a small transparent container for each group of 4-6 students
2. student copies of "Structures and Their Functions"
3. student copies of "Structure of a Carp"

PROCEDURE:

1. Observe the goldfish. Note their structures and discuss what each is used for, based on observations. Goldfish are related to carp, the fish raised in Chinese fish ponds.
2. Read and discuss "Structures and Their Functions" with students.
3. Distribute the diagrams and have students label the parts of a carp.

STRUCTURE OF A CARP



Cultured "Mirror" Carp

NAME_____

STUDENT READING:

STRUCTURES AND THEIR FUNCTIONS

EYES

As in humans, eyes serve a variety of purposes. Fish use their eyes to seek out food, avoid predators and other dangers, establish territory, find mates, and perhaps even to navigate in the ocean. Fish do not have eyelids. Their eyes are constantly bathed in water and do not need tears. Fish cannot see very well.

LATERAL LINE

The lateral line is a small line of nerve cells which runs along the length of the body about midway on the side of the body. Sometimes the lateral line is covered by a layer of scales; sometimes it is a different color than the rest of the body. In any case, the lateral line is an area of sensitivity which helps the fish feel pressure and temperature changes in the water around it.

MOUTH

The mouth is used to catch and hold food of various types, but their food is not chewed before swallowing, as in humans and many other animals. In addition, the mouth is a very important part of the breathing process. Water is constantly taken in through the mouth and forced out over the gill filaments through the gills.

GILLS

Fish gills are composed of two basic parts, the gill covers and the gill filaments. The gill covers protect the very delicate filaments, and together with the mouth, force oxygen-containing water over the gills. The gill filaments are richly supplied with blood vessels which, as in humans, take in oxygen needed for life and release gaseous waste products, such as carbon dioxide.

FINS

The fish's fins help it steer through the water and hold it upright in the water. Fins on the body include the caudal and tail fins for propulsion. For balance in the water a fish has a dorsal fin, along the top; pectoral fins, a pair on the sides behind its head; pelvic fins, a pair toward the rear of its body; and an anal fin, at the rear, bottom end.

SCALES

The bodies of carp are protected by scales which grow in regular concentric patterns and can be used to determine the age and life history of the fish. Over the scales is a layer of mucous ("slime") which further protects the fish from disease organisms and helps it slide through the water more easily.

MUSCLES

Carp have many different muscles, just as you have. A fish needs a different muscle for each movement. Carp have powerful muscles just beneath the skin. It is these muscles which enable the fish to move back and forth and to dart quickly.

DAY 3

OBJECTIVES: The students will:

1. recall how humans satisfy basic needs.
2. investigate how carp satisfy basic needs.
3. generalize about the adaptation of fish to water, and humans to land.

MATERIALS:

1. transparency or handouts of "Basic Needs of Carp"
2. student worksheets

PROCEDURE:

1. On the blackboard write BASIC NEEDS. Under it write: Air, Water, Food, Shelter.
2. Ask students to consider the following questions as they pertain to people.
   a. Air: Can you describe what kind of air we can and cannot breathe?
   b. Water: What are some ways to describe the kinds of water we can and cannot drink?
   c. Food: What are some of the foods we can and cannot eat?
   d. Shelter: Why do humans need shelter? What does shelter protect us from? Describe the kinds of ways shelter keeps us alive.
3. Distribute "Basic Needs of Carp" and the worksheets. Have students work in small groups to complete the answers.
4. Discuss as a class the following questions:
   a. How is the carp adapted to live in water?
   b. How are humans adapted to live on land?

STUDENT READING:

BASIC NEEDS OF CARP

WATER:

a. Temperature 20 to 30 degrees centigrade

b. Still or slowly moving water

c. Not contaminated

d. Nutrients available (Greenish color means it has fish food.)

e. Not too muddy or smelly

FOOD:

a. Grass Carp: large floating plants

b. Bighead & Silver Carp: plankton

c. Mud & Common Carp: bottom animals & carp feces

d. Black Carp: fresh water mollusks

AIR:

a. Oxygen in the water

SHELTER:

a. Still, quiet water

b. Plants in which to hide and spawn

STUDENT WORKSHEET

1. AIR

Do carp breathe air?

If not, why not? If yes, where would they get it?

2. WATER

Do carp drink water?

If not, why not? If yes, describe the kinds of water they can and cannot drink.

3. FOOD

What are some of the foods in a pond that a carp could eat?

4. SHELTER, a home

Describe the kinds of water that would provide a safe home for carp.

Describe the kinds of water that might not provide shelter for carp.

DAY 4:

OBJECTIVES: The student will:

1. read and discuss information regarding the ecosystem of fish ponds.

2. construct a food chain based on information in the reading and graphs.

3. apply modernization information to the ecosystem of fish ponds.

MATERIALS:

1. student copies or transparency of the "Species of Carp in a Fish Pond"

2. student copies of the reading "Sacred Carp in an Ecosystem "

3. OPTIONAL: Film about modernizing and expanding China's food sources

PROCEDURE:

1. Have students define ECOSYSTEM: "A community of animals, plants and bacteria and its interrelated physical and chemical environment."

2. Distribute copies of the chart and reading. Have students read and discuss "The Sacred Carp in an Ecosystem."

3. Have students draw and label the food chain for this ecosystem.

4. Review modernization in China if that has been studied already. If not, a film or videotape could be shown. Have students list and explain at least four threats to the food chain which are the result of China's modernizations. They might mention:

   a. Water contamination from industrialization.

   b. DDT use on crops. Plant waste is then put in ponds or water which is recycled from fields to ponds.

   c. Autos and trucks: air pollution, oil and antifreeze in the water system.

d. Construction: soil stripped for buildings or paved lots.

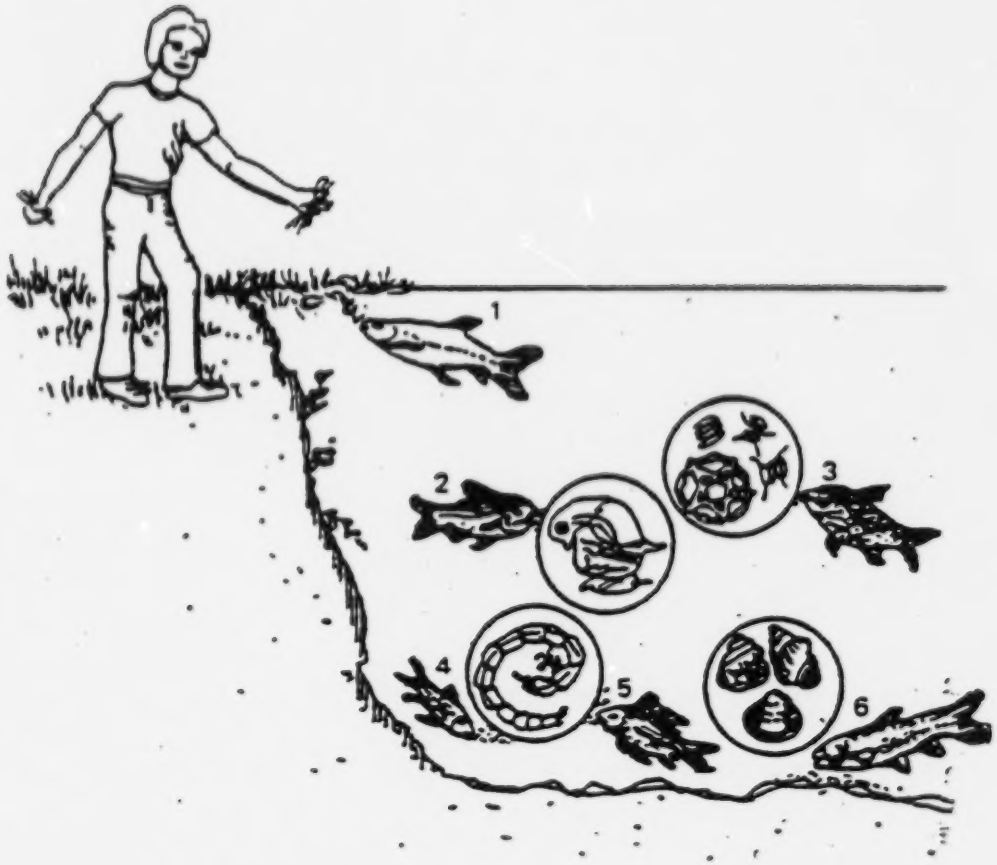
e. Containers: plastic, aluminum, and glass are not biodegradable.

f. Deforestation and resultant erosion.

g. Nuclear waste.

h. Acid rain.

SPECIES OF CARP IN A FISH POND



STUDENT READING:

THE SACRED CARP IN AN ECOSYSTEM

The Chinese fish pond is an excellent example of an ecosystem which contains a variety of edible species.

The farmer may raise as many as six species of carp, each of which feeds at a different level on different food. At the surface might be found the Grass Carp (1) which feeds on large floating plants. At the mid levels live the Bighead (2) which feeds on microscopic animals and Silver (3) which feeds on microscopic plants. The Mud Carp (4) and Common Carp (5) feed on bottom animals and carp feces. In some ponds, Black Carp (6) eat fresh water mollusks.

The farmer increases fish yield by putting animal manure and excess vegetable foods or other organic matter in the pond. This fertilizes the water and increases the plant growth. The excess food energy moves up the food chain to the carp. In a healthy pond, enough floating plants will grow to feed both Grass Carp and hogs.

The farmer also uses the pond to irrigate and fertilize his crops. When the pond is drained, the bottom sludge is used as compost for fields.

In China today, the pond system provides at least 60% of the fish consumed each year. The system of fish farming in China dates back thousands of years and the carp is regarded as sacred in much Chinese tradition.

DAY 5:

OBJECTIVES: the students will:

1. read material.
2. translate this information onto a worksheet.
3. create an original design and compare it with a traditional design.
4. identify the values taught in a children's story.

MATERIALS:

1. student copies of "Chinese Traditions About Fish"
2. student copies of worksheet
3. transparency or large reproduction of traditional "Kissing Fish" design
4. student copies of "The Carps Who Leapt Over Dragon Gate"

PROCEDURE:

1. Distribute the reading "Chinese Traditions About Fish" and the worksheet.
2. Have students in small groups read and complete the worksheet.
3. Share answers.
4. Discuss the Kissing Fish symbolism. Have students share their drawings of the Kissing Fish. Display the Chinese version.
5. Explain that after the Revolution in 1949, the Communist Party encouraged the rewriting of many traditional stories to exemplify the virtues which the Party wished to encourage. Originally, the carp that leapt over Dragon Gate became a dragon.
6. Distribute copies of "The Carps Who Leapt Over Dragon Gate." Read them.
7. Ask students to identify the values being taught in this story. List them on the board.
8. Ask what changes might have been made in "The Carps Who Leapt Over Dragon Gate" to modernize the story.

Record possible changes. Ask students to hypothesize about why this story continues to be popular.

EXTENSION ACTIVITIES:

1. Create paper cuts of the Kissing Fish. Paper cuts are a traditional Chinese art form, inexpensive enough for peasants to own.

2. Research American traditions about fish.

3. Research Pacific Northwest traditions about fish and art work about fish.

4. Make large butcher paper carp and stuff them with shredded paper.

5. Write carp poems or stories.

6. Find recipes for carp in Chinese cookbooks and share them in class. Encourage observations comparing Chinese cooking methods with American.

7. Explore the world's environmental crises. Consider the impact of each of these crises on China's fish ponds:

   a. toxic chemicals

   b. environmental causes of disease

   c. threats to the ozone level

   d. deforestation and desertification

   e. erosion

   f. wastes - agricultural and hazardous

   g. energy shortages

   i. acid rain

STUDENT READING:

CHINESE TRADITIONS ABOUT FISH

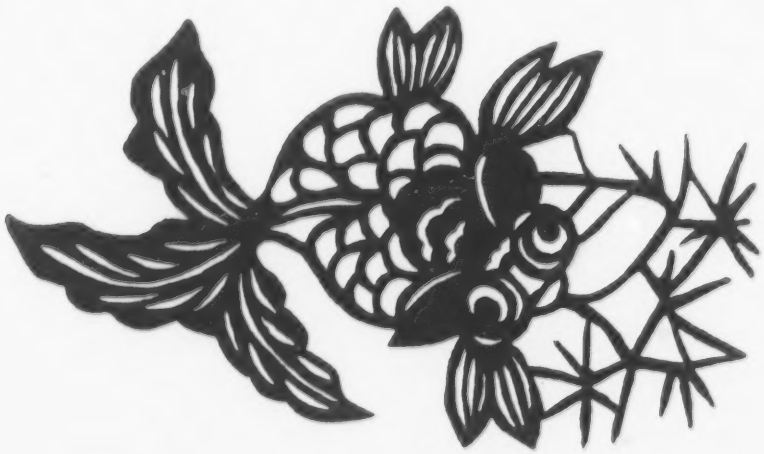
Fish are such an important source of protein for the Chinese people that many traditions and folklore include fish. In Chinese the word for fish, YU, sounds like the word for abundance. This pun is used frequently in Chinese art and poetry as an omen of good fortune and prosperity. For the same reason, a fish is traditionally served as the last course at a banquet.

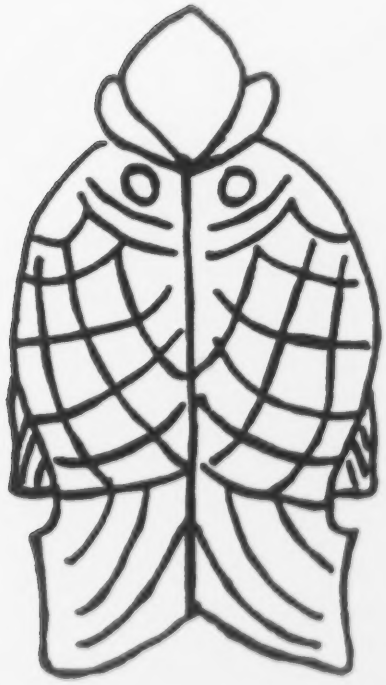
In water, the fish moves effortlessly in all directions, making it a symbol of freedom. Flexibility and perserverance are also qualities that the Chinese attribute to fish.

In China, a pair of fish facing each other as if they are kissing is symbolic of the joys of marriage and is a common wedding gift. Fish are believed to swim in pairs, so this symbol represents harmony.

Buddhist symbolism regarding fish includes a wooden clapper formed in the shape of fish backbones. The fish, since it never speaks, represents perfect submission to Buddha. The clapper is used to focus concentration during meditation.

A favorite folktale of China told of carps which after working hard were able to leap over Dragon Gate, a natural waterfall of the Yellow River, and then become dragons. The tenacity and effort displayed by the fish were encouraged in Chinese children. Fish, either real or artistic representations of fish, were often sent to young men who were studying for the Imperial Examinations to encourage effort and persistence. They were also sent as congratulatory messages to those who achieved any difficult task.





OUTLINE OF JADE CARVING OF "KISSING FISH"

STUDENT WORKSHEET:

CHINESE TRADITIONS ABOUT FISH

1. Explain why a fish in a painting might make a Chinese person think of wealth.

2. What can fish do which might encourage us to describe them as flexible and free?

3. Explain two other Chinese traditions about fish.

4. Draw your idea of the Chinese symbol for "Kissing Fish."

STUDENT READING:

THE CARPS WHO LEAPT OVER DRAGON GATE

By Jin Jin

Majestic green mountains stood in the distance. Below was a village in front of which flowed a clear river that meandered through golden fields of wheat. Along the banks of the river were graceful poplars and willows and you could see across the way peach trees that were about to bloom. The swallows skimmed over the stalks of wheat and then, like arrows, flew into azure skies. The bees were busy working among the flowers while the butterflies were fluttering happily about. Several dragonflies rested on the calumus leaves which grew beside the river. At that moment several young carps raised their heads above the water to have a look. The sight of dragonflies frightened them, so they swam away.

Golden Carp, who seemed to be the leader of the school, called out, "Come on! Quick! I have good news for you."

"What is it?" All the other carps were very curious.

Golden Carp said, "Hey! I can jump over the bridge! I just tried it!"

"You're boasting!" someone said.

Angered by these words, Golden Carp retorted, "You think I'm boasting? If you don't believe it, I can show you!"

"All right. Let's just wait and see. I don't think he will make it," one of them responded.

Not far from them was an old stone bridge beside which was a young Chinese scholartree.
"Look everyone, I'm going to jump!" Then Golden Carp took a step backwards, gathered himself together and leapt with all his might.

When they were about to cheer him on they heard a voice calling behind them. It was Grandma Carp. They went to her immediately.

"Who allowed you to jump over the bridge?" Grandma scolded Golden Carp sternly. "Don't you know how dangerous it is? What are we going to do if you should bump into the stone bridge?"

"That won't happen, Grandma," Golden Carp answered with confidence.

"It'll be too late if you hurt yourself! Come on, let me tell you a story."

So all the carps gathered around her, listening with great attention.

"This story was told to me by my own grandma," she began. "Legend has it that there's a Dragon Gate which stood in the place where the sea and river met. It was magnificent and high. A carp who could jump over this Dragon Gate would become a dragon immediately and fly to Heaven. Your great ancestors all tried to jump over the gate, but none of them succeeded...."

"Do you think I could jump over it, Grandma?" Golden Carp cut in.

"You're too young now to make a try, dear child. Even when you grow up, you may not be able to jump over the huge Dragon Gate."

"Grandma, where's the Dragon Gate?" one of the other carps inquired.

"I don't know exactly," Grandma said, shaking her head.

When she left, all the carps got together to have a talk.

Golden Carp spoke first, "I'm going to look for the Dragon Gate. Who wants to come with me? If only I could become a huge dragon! I'm bored staying here."

All his companions agreed to go along, except the youngest one, who said, "I'll go with you. But I prefer to come back again after the jump."

Looking at him with scorn, Golden Carp snapped back, "You'd better think again. It may be too late!"

"Then I'll go wherever you go!" The youngest carp said, feeling ashamed of himself.

So they began their journey, swimming together along the big river. On the way, Golden Carp raised his head above the water from time to time, but he did not see the gate. Curiosity led them on. They felt sure that if they kept on going, they would succeed.

After turning a few bends, they found that the river became wider and deeper. Suddenly there came a whirl so violent that they had to swim with all their might. When

they had passed through the troubled waters, they took a rest, thrusting their heads upward for a bit of fresh air.

At last the youngest one who had lagged behind caught with them. "Where can we find the Dragon Gate?" he asked.

"Is it in the south or in the north?" another one wondered.

"Grandma said it was very high. In my opinion, so long as we swim toward the upper reach we'll find the gate sooner or later." Golden Carp's words calmed the others.

After a short rest, they went on. But before long, they came upon water weeds that blocked their path. Cautiously, they moved among the tall weeds. "Ouch!" the youngest carp called out, for his tail was caught in the thicket and he could not free himself. They were at a loss as to what to do, when suddenly a voice roared, "Who is that intruding into my forest?" Looking up at them with angry black eyes was a big crab who was sitting on a rock. "Get out of here!" the crab yelled, waving his sharp pincers.

Golden Carp, who was very bold, introduced themselves to him and said, "We are in search of the Dragon Gate so that we can try to jump over it."

The crab crawled down from the rock then and asked, "Jump over the Dragon Gate? Who said you could do it?"

"We decided by ourselves," Golden Carp replied.

The crab burst into laughter and praised them for their courage. "You're good children. I'll give you a hand." He began to cut the lush weeds with his pincers and set the youngest carp free.

After thanking the crab, the group moved on.

Suddenly they heard a strange sound. Looking up, they saw ahead of them a big iron bridge spanning over the river. "Here's the Dragon Gate! Here's the Dragon Gate!" they shouted, jumping with joy.

Golden Carp was about to leap across when one of his friends stopped him, pointing out that it would be easier to go under the bridge instead. So in no time, they all passed under and appeared on the other side. A heated discussion ensued. Some argued that it was the Dragon Gate, while others had a different opinion. Meanwhile, a train with white smoke coming out of its stack was approaching. Thinking that this must be the big dragon, they were so frightened that they hid in the depths of the water.

When the noise became fainter in the distance the carps came up from the bottom. They decided to leave the place and not take any more chances.

They continued on their journey in pursuit of the real Dragon Gate. Not long afterward they met a mother fish with her children. She advised them, "Don't go further. Go back quickly. Otherwise you'll be washed away by the swift currents."

"We're looking for the Dragon Gate." The young carps replied.

Astonished at this, Mother Fish shook her head and said, "You're only daydreaming." Then she left with her children.

The carps went on, coming to a big river. Golden Carp caught sight of new construction. In order to have a closer look, he flapped his tail and leapt a bit higher. "I've seen the real Dragon Gate!" he told his companions excitedly.

"Is it very high?" "Where is it?" His companions asked eagerly.

One after another they leapt up, hoping to see with their own eyes. The Dragon Gate was a tall bridge made of stone on which were many red flags that fluttered in the wind. They were sure that it was the real Dragon Gate. But who could leap over it?

"I'll jump first, then you follow," Golden Carp volunteered to take the lead. He rushed toward the gate at high speed and leapt up. Though he leapt higher than before, it was still a distance to the top of the gate. He made a few more attempts but failed each time. Then there came a wave. Hoisted by the wave, Golden Carp could leap much higher than before. He got an idea. He told a carp to leap into the air, and when that carp was about to drop down, Golden Carp told another one to give a push from below, pushing his companion over to the other side of the Dragon Gate. It worked. At last with the help of a wave, Golden Carp himself also leapt over the gate.

On the other side, the water was clean and calm. Resting, the young carps looked about and found that it was even more beautiful than what Grandma had described. Along the river banks were alternately planted willows and peach trees. The sight of green trees dotted with pink peach blossoms was really splendid. In high spirits now, the carps played with abandon in the water.

Nightfall was approaching. Suddenly the surface of the water was lit up. The villages in the distance were ablaze with lights with their reflection shining on the water. The carps had never seen so many lights before. They wondered if this could be Heaven. While puzzling over this, a swallow happened by.

"How did you come here, you carps?" the swallow asked, greatly surprised to see them.

"We jumped over the Dragon Gate and settled down here," the carps answered. Then they asked the swallow if the lights twinkling overhead were the stars. "Those are legendary luminous pearls," the swallow replied, smiling. Then she told them that there were more "stars" in the distance.

When the swallow was about to leave, one of the carps asked her, "How can you see your way?"

"With the luminous pearls lighting the way, I won't get lost," the swallow replied.

Then Golden Carp got an idea and asked, "Auntie Swallow, could you please take a message to our grandma? Please tell her that we have jumped over the Dragon Gate."

Another one cut in, "Tell Grandma we'd like her to join us."

The swallow nodded. "But I must tell you that is not the Dragon Gate, but the Dragon Gate Reservoir."

"It makes no difference. Anyhow, it is a very nice place," the carps said.

After saying goodbye to them, the swallow flew on her way. Before long the young carps lost sight of her.

They were sure that on receiving the message, Grandma, Father and Mother would soon come and live with them happily ever after.

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    Office of Program Development
    806 Connecticut Ave. N.W.
    Washington, D.C. 20526

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MEDIA:

1. Aquaculture: Farming Under Water
1979 color 30 min VC
History including China. Focuses on developments in the Pacific.

2. China (Journey to the Heart of China)
1983 color 102 min VC
"Modernization: Part 1" explores population problems, agriculture and feeding the Chinese, the legal system and community health care.

3. Living
1984 color 57 min VC
"Heart of the Dragon: Part 7." Life of a peasant family.

4. Working
1984 color 57 min VC
"Heart of the Dragon: Part 6." Industrialization in China.

APPENDIX 1:

PRONUNCIATION GUIDE

Chinese words in this book are written in the Pinyin romanization system, which is the one most commonly used to write the Chinese language in a Roman alphabet. Until recently, names were more often written in the Wade-Giles romanization system. This has caused changes such as Zhou instead of Chou for that dynasty and Qin Shihuangdi instead of Ch'in Shih-huang ti for the First Emperor. Mao Tse-t'ung is now written Mao Zedong.

Most Pinyin symbols are pronounced more or less as English-speakers would expect, with the exception of:

c	is pronounced like the ts in it's
q	is pronounced like the ch in cheap
x	is pronounced like the sh in sheen
zh	is pronounced like the j in jump
z	is pronounced like the ds in lids
e	is pronounced like the e in talent or the uh in huh
e	before ng is pronounced like the u in rung
o	is pronounced like the aw in law
ou	is pronounced like the o in go

Chinese is a tonal language, with the standard dialect using four tones. Using the syllable "ma" as an example, the tones are:

ma	first tone:	relatively high-pitched, does not rise or fall
ma	second tone:	mid-range, rises rapidly
ma	third tone:	starts mid-range, dips to a low pitch and then rises
ma	fourth tone:	starts high and falls rapidly

Since tones are essential to the meaning of the syllables in Chinese, the four examples of "ma" can mean, among other things:

mā	mother
má	hemp
mǎ	horse
mà	scold

APPENDIX 2:

WEIGHTS AND MEASURES

LENGTH:

1 li = 0.31 mile = 0.5 kilometer
1 chi = 1.09 feet = 0.33 meter

1 mile = 3.22 li = 1.61 kilometers
1 foot = 0.91 chi = 0.31 meter

1 chi = 10 cun
1 cun = 1.2 inches

AREA:

1 mu = 0.16 acre = 6.67 hectares
1 acre = 6.07 mu = 0.41 hectare
1 hectare = 15 mu = 2.47 acres

WEIGHT:

1 jin = 1.1 pounds = 0.5 kilogram
1 pound = 0.91 jin = 0.45 kilogram

APPENDIX 3:

CURRICULUM MATERIALS ABOUT CHINA

Sources for good teaching materials about China include:

CTIR PRESS, Center for Teaching International Relations, University of Denver, Denver, Colorado 80208. CTIR distributes a variety of useful materials, including Changing Images of China and Demystifying the Chinese Language, both of which use creative activities to further cultural awareness. Suitable for a wide range of grade levels.

CHINA BOOKS AND PERIODICALS, 2929 Twenty-fourth Street, San Francisco, California 94110. This is the best single source for English-language materials from and about China. The free catalog includes craft items and children's books.

EAST ASIA RESOURCE CENTER, Jackson School of International Studies, Thomson DR-05, University of Washington, Seattle, Washington 98195. Telephone: (206) 543-1921. This book is one of a series of curriculum materials about China, Japan, and Korea developed by the EARC. Letters from Chengdu, Letters from Korea, Modern Japan: An Idea Book for K-12 Educators, and Teaching about Japan through the Arts are others. Write to the EARC to receive a free quarterly newsletter announcing programs, institutes, and curriculum materials.

EAST ASIAN CURRICULUM PROJECT, East Asia Institute, Columbia University, 420 East 118th Street, New York, New York 10027. This project has published two comprehensive curriculum supplements on China and Japan. China: A Teaching Workbook covers a wide range of topics and includes charts, maps, and audiovisual suggestions. The second edition, published in 1982, is 333 pages ling and costs $39 including handling.

SPICE, Lou Henry Hoover Building, Room 200, Stanford University, Stanford, California 94305-3219. Many outstanding teaching units about China and other countries have been developed by this international education project. Write for a catalog which describes teacher-tested units for all grade levels. Some are Demystifying the Chinese Language (originally published by SPICE), Traditional Chinese Celebrations: Continuity and Change in Taiwan, and Contemporary Family Life in Rural China.

SUPERINTENDENT OF PUBLIC INSTRUCTION, Office of Multicultural and Equity Education, Old Capitol Building, FG-11, Olympia, Washington 98504. This office publishes a variety of teaching materials about Asia and Asian Americans. Letters from Chengdu, an introduction to China for elementary school students, is one of them. All are free.